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RESISTANCE, THE CHURCH, AND A COMPARISON OF CERAMICS FROM
SIXTEENTH-CENTURY CALUCO, EL SALVADOR

Alison D. Hodges

154 Pages

This thesis examines ceramics from the church of San Pedro y San Pablo, Caluco, El Salvador, to investigate the pressures of Spanish evangelization during the Colonial Period. It compares the church's ceramic assemblage to two privately-owned houses, also within Caluco. Examining choices in ceramic styles for serving food and drink is one way to examine the colonial policies of *reducción*, which were to instill a regular, commonplace Christian order in everyday life. The materials in question were a large number of Spanish majolicas, as well as 300 locally-made vessels, and form, decoration, and ware was noted for each. The relative importance of majolica versus indigenous-made pottery shows that practices in the shadow of the church were distinct from those farther away. Residents of Caluco faced harsh conditions because of greed and abuse related to cacao production. Subverting canonical material practices was a way to band together.

KEYWORDS: Ceramics, Colonialism, El Salvador, Evangelization, Resistance, Sixteenth Century

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SIXTEENTH-CENTURY CALUCO, EL SALVADOR

ALISON D. HODGES

A Thesis Submitted in Partial
Fulfillment of the Requirements
for the Degree of

MASTER OF SCIENCE

Department of Sociology and Anthropology

ILLINOIS STATE UNIVERSITY

2015

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SIXTEENTH-CENTURY CALUCO, EL SALVADOR

ALISON D. HODGES

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ACKNOWLEDGMENTS

I am not a wordy person, so I will keep this short. However, brevity does not signify level of gratefulness. I would like to thank Drs. Sampeck and Scott, Cori Rich, Deb Neidich, Melissa Frederick, Ian Fricker, Erin Whitson, several friends from home (Lindsay Pearce, Kim Vasut-Shelby, Jessica Dalton-Carriger, and Bobby Braly), and my parents and grandparents. You all know what you did.

This thesis is dedicated to Wally. I'm sorry you didn't get to read it.

A.D.H.

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CHAPTER I

HISTORICAL BACKGROUND

Missionaries arrived specifically to convert Indians to Christianity. While clergy committed many abuses and dedicated themselves to marginalizing Mesoamerican ideas and practices, some also helped control abuse of the Indians by the Spanish (Hanks 2010; MacLeod 2008). Franciscan missionaries viewed the conquest as the force that would convert all people to Christianity and would lead to the second coming of Jesus (Restall 2003). This was accomplished in an “orderly” manner, and churches were constructed using materials taken from the temples the missionaries destroyed (Hanks 2010: 3). The Church viewed Indian religion as pagan (Graham 1991; Overmyer-Velázquez 2005), and Indians fought back against the missionaries and their Christian message, an example of which was the erection of a stela in the nave of the church in Lamanai, Belize (Pendergast 1991). Other artifacts have been discovered to have been used in resistance; ceramics are just as likely to have been used in this way, as well (Deagan 2010; Charlton and Fournier 2010; Hill 1991, 1992; Orser 1996; Rodríguez-Alegría 2008; Silliman 2001). Ceramics, after all, are “an archaeologically sensitive indicator of external contact and change” (Skowronek 1998: 56).

With my thesis, I hope to contribute to the research by examining the issue of resistance in a church setting during the colonial period by analyzing how ceramic characteristics of form, decoration, and ware vary from contexts in and around the

sixteenth-century parish church of San Pedro y San Pablo in Caluco, western El Salvador versus two privately-owned indigenous domestic sites in Caluco at a distance from the church.

The questions I was hoping to answer were: 1) did the Pipil of Caluco, El Salvador, resist evangelization at San Pedro y San Pablo? 2) Can resistance be determined by comparing ceramics of the church to ceramics from privately-owned residences? 3) What are the characteristics of the ceramics in the area of the church in Caluco? 4) How do ceramic ware, form, and decoration indicate conformity or resistance? 5) How do church area ceramics compare to private, domestic contexts in Caluco? Analysis was conducted by comparing the ceramics from the church, San Pedro y San Pablo, to two privately-owned houses, Q and R, also from Caluco. The two houses were chosen because of the amount of ceramics recovered from them. For all three locations, the materials were analyzed by looking at ceramic type, vessel form, and decoration techniques. Ceramic types were broken down by each individual type, but will be discussed in the analysis chapter broadly (coarse earthenware, majolica, refined ware).

THE SETTING: GEOGRAPHY AND PEOPLE OF EL SALVADOR

El Salvador (Figure 1) is located on the Pacific Ocean side of Central America, between Guatemala and Honduras (Beverley 1982). Historically, all of El Salvador was located in colonial Guatemala (MacLeod 2008).

Figure 1. Location of El Salvador. Licensed under CC BY-SA 3.0 via Wikimedia Commons.



The ethnic group in El Salvador immediately before the arrival of the Spanish was the Pipil (Fowler 1995; Verhagen 1997), whose language was related to the Nahuatl of Mexico who migrated from there between 700 to 1350 AD (Fowler 1985; Verhagen 1997). Pre-Columbian Pipil society was organized into wards, *calpolli*, and *altepetl*, in which the *altepetl* was the larger unit, and each usually contained between four and eight *calpolli* (Fowler, 2006; Lockhart 1992; MacLeod, 2008; Verhagen 1997). The *calpolli* were comprised of wards, which contained from 20 to 100 households (Fowler 2006; Lockhart 1992). Each ward had a leader who managed land allocation, tax and tribute collection, and other responsibilities (Fowler 2006; Lockhart 1992). Each *calpolli* had its own central urban centers, but the *calpolli* were not thought of as separate cities; they were all a part of the *altepetl* system (Fowler 2006; Lockhart 1992).

The five *calpolli* in Caluco each had its own name, leader, god, market, and land, were equal to each other, and these *calpolli* formed an *altepetl* (Fowler 2006; Sampeck 2007; Verhagen 1997). The *altepetl* are what organized political, economic, and social life for the Pipil (Fowler 2006; Lockhart 1992; Sampeck 2007), and are also composed of a territory and a dynastic ruler, or *tlatoani* (Fowler 2006; Lockhart 1992; Sampeck 2007).

There were commoners, nobility, and slaves within Pipil society, with some of the commoners responsible for agriculture (mainly cacao production) and subsistence, while others were artisans, traders, vendors, and soldiers (Fowler 2006; Verhagen 1997). The nobles directed agricultural pursuits, declared war, and performed other ceremonial and political duties (Fowler 2006; Verhagen 1992). The slave population resulted from warfare, but parents could also sell their children into slavery to get out of debt (Fowler 2006; Verhagen 1997).

Other aspects of culture in pre-Columbian Pipil society, and Mesoamerica as a whole, include cacao, maize, bean, and squash agriculture (MacLeod 2008). Corn, beans, and squash were grown in many areas, but not worshipped to the extent that they were in Mesoamerica (MacLeod 2008:28). Unique features to the region include warfare (with the use of obsidian weapons and the purpose of gathering victims to sacrifice), architecture (pyramids and ball courts), a calendar (an eighteen-month year), a market system (specialized caste of merchants), and human sacrifice (Fowler 1991, 2006; MacLeod 2008).

PRECONQUEST RELIGION

Preconquest religion in El Salvador shared some characteristics with other parts of Mesoamerica (Gasco 2005). People were supposed to do certain acts and abstain from others to encourage the gods to intervene on their behalf; certain actions needed to be done to prevent the gods from destroying the world or universe, as they had done in the past (Gasco 2005). These actions affected all aspects of life: ritual, political, social, and economic (Gasco 2005). Order was important, and any kind of excess was prohibited (Gasco 2005).

In Pipil society, there was a main god and temple for each *altepetl*, with lesser gods in each *calpolli* and most households (Lockhart 1992; Verhagen 1997). It was believed that the god of the *altepetl* gave his/her followers land and gave the nobles power (Lockhart 1992). Priests came from the same lineage as the nobles, and were sometimes the same people (Fowler 1989; Lockhart 1992). Maintenance of the temple and performance of rites and festivities were rotated monthly around the *calpolli*, with the priests in charge of the temple (Berdan 2005; Lockhart 1992; Verhagen 1997).

Priesthood was not just for men, as women were allowed to become priestesses (Berdan 2005). They had the same responsibilities as men (cleaning the temple, offering incense, and participating in ceremonies), but they also spent a lot of time weaving and embroidering cloths for the temple (Berdan 2005).

Everyone in society had a role in pre-Columbian religion. Below the priests were assistants who cared for sacred objects (Berdan 2005). The *tlatoani* had to assure religious ceremonies took place and sometimes participated in those ceremonies, as they

were usually political events as well (Berdan 2005). Ordinary citizens also involved themselves, usually because they believed they could gain favor of the gods by serving in the temple (Berdan 2005). Many professions had deities associated with their profession, and people were required to participate in the festival appropriate to their profession (Berdan 2005).

ARCHAEOLOGICAL PATTERNING OF RELIGION

Archaeological evidence for preconquest religion could be found as the remains of many temples, as each *altepetl* had its own (Fowler 2006; Sampeck 2007), and the preconquest temple for Caluco has been located (Sampeck 2007). The sacrificing of victims to appease the gods was an important aspect, so a multitude of human remains around the temples could be another piece of evidence (Barnadas 1984), but others dispute the presence of bodies under church floors as resulting from sacrifices (Sampeck, personal communication 2015). Also, the discovery of indigenous books detailing rituals is yet another example (*Ethnohistory* Winter 2015), while Fowler (1985) used ethnohistoric sources written by Spanish who saw and interviewed the Indians regarding their religion.

In summary, everyone in pre-Columbian Pipil society had a role in the religious aspects of everyday life. Priesthood was open to every citizen, male or female, and nobles and commoners alike had the ability to affect the gods by their actions. Also, temples littered the landscape, as each *altepetl* had its own.

EUROPEAN EXPANSION

While life was being lived in pre-Columbian society as described above, several European countries looked to expand their borders during the 1400s. Portugal was the first, with the seizure of Ceuta on the Straits of Gibraltar (Wolf 1982). Portugal was a very poor country, but gathered wealth through wheat and sugar production in the areas it claimed (Wolf 1982). The Netherlands' expansion grew out of its trade of grain, timber, metal, salt, cloth, and herring between the Baltic and Western Europe in the mid-1450s (Wolf 1982). France's expansion was different from other countries in that it just expanded its existing borders by ousting the English and winning over Aquitaine and Occitania (Wolf 1982). England's growth in the beginning was similar to the Netherlands in that trade helped it to expand; in this case it was wool (Wolf 1982). Meanwhile, Spain's expansion was linked to its reclaiming of the Iberian Peninsula (Wolf 1982).

SPAIN BEFORE THE CONQUEST

Several events in Spain led to the colonization of the Americas. The Romans had control of the Iberian Peninsula, which they called "Hispania," until they were overrun by the Visigoths (Gasco 2005). This led to the colonization by the Moors in the early 700s A.D. (Gasco 2005; Verhagen 1997; Wolf 1982). While most of the population converted to Islam after the arrival of the Moors, there was still a sizable population of Christians and Jews, the former of which desired to reclaim the peninsula (Gasco 2005; Wolf 1982). The result was a 700-year long *reconquista*, where Christians and Moors both tried to take control (Barnadas 1984; Gasco 2005; Gosden 2004; Wolf 1982), and resulted in the

unification of the crowns of Castile and Aragón (Wolf 1982). Gasco (2005) states that, originally, the animosity between the two groups (Muslims and Christians) was not related to religion, but for the right to use agricultural lands. Resettlement was a practice used in Latin America that had its beginnings in Spain: when a community of Moors was overtaken by the Christians, the Moors were driven out and a Christian community resettled the land (Gasco 2005; Barnadas 1984).

The struggle became holy when Muslims arrived from North Africa (Gasco 2005). “Spanish nationalism and religious intolerance” reached a high point with the 1469 marriage of Ferdinand to Isabella, the “Catholic Kings” (Gasco 2005:77-78; Verhagen 1997). The crown grew stronger as it took control of formerly free municipalities, sought out alliances with other European royalty, and banished Muslims and Jews from the Iberian peninsula in 1492 (Gasco 2005). In the 1490s, Spain grew more interested in North Africa, as it was believed that Morocco posed the greatest threat to Spain and Christianity (Barnadas 1984; Gasco 2005). Gosden (2004) states that *reconquista* provided both a model to follow for conquest and a religious reason to do it. “Christianity and the purity of blood...were both concepts exported to New Spain, where they provided a justification of conquest...” (Gosden 2004:124). Because of Ferdinand and Isabella, the Catholic Church had become very powerful at this point and the king and queen used the *reconquista* to spread its influence (Verhagen 1997).

The children of Ferdinand and Isabella married into the Hapsburg dynasty, which helped “Spain’s emergence as a major European power,” and “reinforced the prestige of the monarchy (Gasco 2005:78). All of this, plus competition with Portugal, led to Spain’s desire to expand (Gasco 2005).

SPANISH CONQUEST OF THE AMERICAS

The first areas that Spain tried to conquer were the Canary Islands in the 1470s (Gasco 2005). There, the same policies employed in Spain were used: Ferdinand and Isabella claimed authority over the territory and gave the conquistadors the rights to whatever they had overtaken during the conquest, or *encomienda* (Gasco 2005:79). And in 1492, the crown granted the voyage of Cristobal Colón, who wanted to forge a new route to eastern Asia (Gasco 2005; McAlister 1984).

Colón's voyage initiated the formation of several Spanish settlements in the Caribbean and Panama, but the crown was displeased with these because they did not lead to much gold (Gasco 2005). Spain realized the opportunities present farther west, which led to Hernán Cortés's explorations in Cuba and Mexico and victories over the Aztec empire in 1519 (Gasco 2005; MacLeod 2008). What Cortés did in the New World was a continuation of the *reconquista* (Gosden 2004; Wolf 1982), and it strengthened the power of the crown within Spain (Wolf 1982).

CENTRAL AMERICA

Guatemala was particularly hard-hit during the Spanish conquest of the 1520s (MacLeod 2008). Pedro de Alvarado turned Guatemala into a land full of Spaniards, with few Indians, and little gold or silver, as it had mostly been sent back to Spain (MacLeod 2008). His frequent departures with resources left the land barren for when he next returned for capital to finance his endeavors (MacLeod 2008). This left even the Spanish in Guatemala in poor standing (MacLeod 2008).

IMPACTS OF SPANISH INVASION

Changes the Spanish brought include a reorganization of society (*policía*), with all natives lumped together as “Indian,” and all the Indians beneath all Spanish (although there were different categories of Spanish—conquerors and descendants, then the middle class, followed by the poor) (Wolf 1982). There were commoners, nobility, and slaves in pre-Columbian society, but with the Spanish, the Indians became the slaves (Fowler 2006; Verhagen 1997). Colonial society in Central America was not stable: the different levels of Spanish society were often antagonistic towards each other (Wolf 1982), and the introduction of new diseases to the area wiped out large numbers of the indigenous population (MacLeod 2008; Wolf 1982).

The Spanish unknowingly spread diseases throughout the Caribbean and Central and South America, with smallpox, measles, and malaria being some of the most prevalent (Wolf 1982). The population of Caluco was reduced from 700 tributaries to 60 by 1584 (MacLeod 1984: 92). During this time, 14 epidemics (and 17 in the Andes) spread throughout Mesoamerica (Wolf 1982). The restructuring of the Indians into labor forces for the Spanish made these diseases spread easier in some areas, Izalcos being one of the hardest hit regions because of the strength of its cacao production (MacLeod 2008).

Cacao was a tribute item in pre-Columbian society (Fowler 2006; Sampeck 2007). Cacao was a luxury, and evidence of cacao beverages has been found throughout Mesoamerica (Fowler 2006; Sampeck 2007). The Izalcos region of El Salvador was particularly proficient at cacao production, and cacao itself was used as money, so large

numbers of Spanish *encomenderos*, priests, and officials were drawn to the area (Fowler 2006: 310). The wealth cacao provided led to the construction of impressive churches, but the diseases that hit El Salvador between 1520 and 1577 reduced the population so much that the residents of Izalcos could not keep up with tribute demands (Fowler 2006; Wolf 1982).

Another policy that had a large effect of the region was *encomienda*. *Encomiendas* were granted to Spaniards to reward them for their role in the conquest (Lockhart 1992). In the *encomienda* system, Indians were forced to work on plantations for little pay (MacLeod 2008). This was a practice taken directly from Spain (Verhagen 1997), where *adelantados*, or military leaders, rewarded themselves with land and slave labor after claiming land (Gasco 2005; Gosden 2004; Wolf 1982). Besides pay, it differed from slavery in that the workers were not uprooted from their homes and fewer died as a result (MacLeod 2008).

The idea of *encomienda* came about because privately-owned lands were becoming more prevalent in Spain at this time (MacLeod 2008). The best *encomiendas* were taken by the conquistadors, and they gave the others to their friends, families, or allies (MacLeod 2008). When a small tract of land was purchased, the Spaniards many times would fence off more land than they had purchased (Fowler 1993).

The crown did not approve of *encomienda* being practiced overseas because it was afraid of a powerful class of *encomenderos* arising, but as the Indians would not work for the Spanish in any other way, it relented (Verhagen 1997). In addition, the settlers proved to the crown that the system was the only way to make the area

productive, and the crown needed some way to reward its settlers (McAlister 1984; Verhagen 1997).

ARRIVAL OF THE CLERGY

The first clergy members came to Latin America with the conquistadors to serve them and to end abuse of the Indians (MacLeod 2008), which included slavery or death, sometimes immediately after they were baptized (Clayton 2011).

What also brought the clergy to the area were the Papal Bulls, issued by popes Alexander VI and Pius III from 1493 to 1508 (Barnadas 1984; Verhagen 1997). The laws allowed the Spanish crown, and not the Catholic Church in Rome, to direct the evangelization efforts in Latin America, collect tithes, and appoint whomever they wanted to positions within the church (Barnadas 1984; Verhagen 1997). In 1521 and 1522, more Papal Bulls were issued by Leo X and Adrian VI (McAlister 1984; Verhagen 1997). These laws allowed for the Franciscan, Dominican, and Augustinian missionaries to administer sacraments, be protected from excommunication, and to provide the churches with ministers (McAlister 1984; Verhagen 1997). The two popes intended for the missionaries to stay only temporarily before passing on their roles to the secular clergy (Barnadas 1984; Verhagen 1997). However, this led to the establishment of more permanent manifestation of missionaries in the region (Verhagen 1997).

Within Spain, the crown was only allowed to nominate individuals to become bishops (Barnadas 1984; Verhagen 1997). These rights were known as the Royal Patronage, and the only things the Spanish crown had to do in return were to convert the

Indians and protect the church (Barnadas 1984; Verhagen 1997:81). The *encomienda* system was used to accomplish this.

Encomenderos were required to instruct their Indians in Christianity, so they urged secular clergy to move to the region (Van Oss 1986). Secular clergy was preferred over the regular clergy because the secular clergy did not care much about the Indians' wellbeing (Verhagen 1997). The secular clergy did not have to make vows of poverty like the regular clergy, and were not sent by the Crown (Van Oss 1986; Verhagen 1997). Because of the wealth cacao production provided Caluco and the Izalcos region, the secular clergy had no reservations about moving to the area, as they typically preferred moving to rich areas (Verhagen 1997). The clergy was incompetent, and mainly was there for financial gain than to instruct the Indians (Verhagen 1997).

Starting in the 1520s, *doctrinas de indios*, or Indian parishes, were established by the missionaries (Lockhart 1992; Verhagen 1997). In some cases, one *encomienda* would be split into smaller parishes, while in others the parish consisted of two associated *encomiendas* (Lockhart 1992). More common, however, was that the parish was “simply a function of the *encomienda*,” where the parish depended on the *encomienda* for support (Lockhart 1992:28). The *doctrinas* were used by missionaries to teach, monitor for idolatry, and organize the social lives of the Indians (Verhagen 1997). In the 1530s, though, Catholic missionaries began arriving solely to convert the Indians to Christianity (MacLeod 2008). The missionaries settled in the Indian villages and continued trying to stop the abuses of the Spanish (MacLeod 2008).

Missionaries who did not settle in already-formed Indian villages used the policies of *reducción* and *congregación* (the relocation of Indians into “ordered towns” in order to missionize them) to their advantage in their evangelizing efforts (Hanks 2010; Jackson 1995) to bring the residents to them. The clergy argued that Christianizing the Indians would not be possible if they were not all in one place (MacLeod 2008). Begun in 1543, the purposes of *reducción* and *congregación* were to instruct the Indians in Christianity, control labor, and make tax collection easier by “congregating” the Indians into urban areas to reduce travel time for the friars whose job this was (MacLeod 2008; Verhagen 1997). A disastrous effect of this was that the Spanish thought having the Indians in one area would make treating illnesses easier, but instead *congregaciones* caused epidemics to wipe out large numbers in these newly-created urban areas (MacLeod 2008).

Spanish towns in Latin America were compact, had administrative, religious, and residential buildings close together, and were organized “around an orderly pattern of streets” and a central plaza, all of which were constructed by the Indians (MacLeod 2008; Palka 2009; Van Oss 2003:170-171; Verhagen 1997). Streets were constructed to run north-south and east-west from the plaza, where the central plaza and town hall were located (Fowler 2006). Friars used the Indian labor available in the *congregación* to construct the town, including the church buildings that were present in each *congregación* (MacLeod 2008). The grid pattern was not as easy to use at Caluco as elsewhere because of the topography, but was still applied (Verhagen 1997).

Congregación was only practiced for a short time in some areas—it was over by 1550 in Mexico (MacLeod 2008), but re-emerged as a policy in the eighteenth century as

part of the Bourbon reforms by the Spanish monarchy (Dym 2006, 2007). The archaeological evidence indicates that *congregación* towns in Izalcos were not occupied significantly until at least the 1580s (Sampeck 2007). During its period, *congregación* was not necessarily easy for the Spanish to accomplish. While some Indians moved willingly, others moved much less willingly, and others still resisted until they were threatened (MacLeod 2008). After 1550, plenty of land was available for the Spanish to claim as there were fewer Indians, and the small Indian populations lived in colonial Indian pueblos (MacLeod 2008). Religion, demography, and urbanism are all interrelated in that the population was relocated to urban areas and forced to convert to Catholicism.

CALUCO, EL SALVADOR

Caluco is a municipality in the Sonsonate department of El Salvador, and located in the Izalcos region. The conquest of the Izalcos region began in June 1524, with Pedro de Alvarado and between 5,250 and 6,250 troops (Fowler 1991, 1993; Verhagen 1997). Eight years after that initial contact, the four towns of the Izalcos region were given as *encomienda*, Caluco included (Verhagen 1997). *Encomenderos* were drawn to the Izalcos region because of its rich production of cacao (Fowler 1991, 1993, 2006; MacLeod 2008). Caluco was originally given to only one *encomendero*, but was given to two different *encomenderos* after the first died (Verhagen 1997). The Crown either took over *encomiendas* or split them up after the original *encomenderos* died because it was afraid that the *encomenderos* were going to turn their *encomiendas* into “private feudal kingdoms” (MacLeod 2008:128). The Izalcos region was deemed particularly corrupt because the indigenous did not follow strict Christian order, so the *encomenderos*

practiced an “extreme” form of *congregación* and did not allow the Indians to leave town (Sampeck 2015:10-11).

Construction of the church in Caluco, San Pedro y San Pablo, began in 1567 and was completed in the early 1600s (Fowler 2006). Parts of the church included the main church of San Pedro y San Pablo and four chapels (Verhagen 1997), and it was built in a Spanish American *mudéjar* Muslim style (Fowler 2006). Five masses per week were conducted, as were services and feasts during the sixty-five holy days each year (Verhagen 1997). The church is no longer standing, having been destroyed by two earthquakes, one in 1773, and the other in 2001 (Fowler 2006).

ARCHAEOLOGY IN CALUCO

Archaeological excavations were carried out at San Pedro y San Pablo in 1993-1994 by Dr. William Fowler, Inez Verhagen, and ten undergraduate students at Vanderbilt University (Verhagen 1997). Larger excavations covered the eastern and northern sections of the church, with smaller pits in the western section (Verhagen 1997). Fields Q and R were excavated (auger tests, surface collections, test pitting, and large excavations) from March to May 1994, and Fields S, F, K, and N were from October 1994 to May 1995 (Verhagen 1997). Sampeck (2007) also excavated (three 2x2 m units southeast from the town square and San Pedro y San Pablo) and surveyed Caluco in 1994-5.

Several books on church construction (Fowler 1995); dissertations on the political economy, history, and make-up of the town (Sampeck 2007; Verhagen 1997), and book

chapters regarding cacao production and tribute (Fowler 1991; 1993; 2006) have covered many aspects of historical archaeology in Caluco, El Salvador.

SUMMARY

Pre-Columbian society was complex even before the conquest. The Spanish compounded this in a variety of ways, only some of which were unintentional (such as population decimation by diseases). Just as vast as the region's history itself is the wealth of information that has been published by archaeologists and historians alike, which will be discussed in the next chapter.

CHAPTER II

REVIEW OF THE SCHOLARLY LITERATURE AND THEORETICAL FRAMEWORK

The study of Catholic missions everywhere, whether through history or archaeology, was largely ignored until about the mid-1980s (Jackson 1995). When they were studied, most of the work was completed by those within the Church who presented the missionaries as heroes or saints and the Indians as barbarians (Jackson 1995; Shea 1969). More attention has been given to the plight of the Indians since the 1980s and has typically been written as apologies for the Church (Jackson 1995).

While historians have focused on the European perspective using documents, archaeologists have used material culture to study native responses, although this has mainly been on mission sites in the US (Florida, Texas, California, and New Mexico) (Graham 1998; Shea 1969). Research in Mesoamerica has focused on architecture or pre-Columbian archaeology (Graham 1998).

There is the view that Christianity is European and has not changed in its history, but Christianity in Europe was influenced by indigenous European culture (Graham 1998). Likewise, indigenous Mesoamerican culture influenced Christianity both at home and abroad (Graham 1998). Graham (1998:30) states that it is important to note that

Europeans have no “claim to knowing Christianity any better than Native Americans,” nor do they “experience Christianity in any superior way.”

HISTORICAL RESEARCH

Many contemporary historical sources discuss the colonial period in Latin America (Brown 1996; Chuchiak 2007; Overmyer-Velázquez 2005; Peel 1995; Restall 2003; Stear 2014). Some areas of study include the conquest, with emphasis on the conquistadors. Topics focused on who the conquistadors were and their motivations for coming to the New World, how they interacted with the Indians, and the myth set forth by the Spanish of their superiority (Restall 2003).

Other areas focused more specifically on the Church during the colonial time period, in different areas of the region, such as central Mexico (Stear 2014) and Peru (Llerena 2014). Historians with a focus on religion studied resistance to missionization and colonialism using native-written sources, in this case historical codices that documented conflict and accommodation that was written by Nahua elites who were under the instruction of Franciscan friars (Stear 2014). Misunderstandings of Native American religions by the Spanish and English caused colonial-period writers to equate the religions with paganism and Satanism, which was then used to justify atrocities committed against the practitioners (Bauer 2014). Also, the study of native sources has led to a better understanding of how the indigenous viewed the colonial experience (Llerena 2014) and the relationship between members of the clergy and natives (Chuchiak 2007). In addition, Bethell’s 1984 work covered Mesoamerica and Europe

before, during, and after the conquest, along with a section about the Catholic Church in America.

ARCHAEOLOGY OF COLONIAL ECCLESIASTICAL SETTINGS

Most of the work about colonial ecclesiastical settings of the Spanish and in Latin America has focused on missions (Graham 1998). Popular areas of study include the American Southeast, mainly Florida, and the Caribbean (Deagan 1978, 1988); the American Southwest (Adams 1989); Texas (Hester 1989); California (Allen 2010; Costello and Hornbeck 1989); Honduras (Weeks and Black 1991); Yucatan (Pendergast 1991); and Peru (Wernke 2010). All of these examples listed above regard Spanish missions, but archaeologists have also been interested in missions of other countries, such as French missions in the Great Lakes region (Nassaney 2008).

Topics of study within mission archaeology have involved resistance, such as resistance by abortion and infanticide (Costello and Hornbeck 1989). Allen (2010) researched the ways the Indians of the California missions made use of the lands in between the buildings on their mission.

Resistance has not been the only focus on missions. One other such topic was acculturation, with this being applied to missions in Peru (Wernke 2010). The Mercedarian missions in Honduras were particularly good at organizing indigenous labor in areas not immediately clustered around Spanish towns (Weeks and Black 1991). In Belize, the Maya used a variety of techniques to resist Spanish policies, but at the same time adapted elements of Christianity because they noticed parallel views that could be conformed into their existing belief systems (Pendergast 1991).

Another area where the majority of research about colonial ecclesiastical settings has been focused is the architecture of church buildings (Van Oss 1986; Verhagen 1997). Van Oss (1986), an architectural historian, researched parish churches in Guatemala, while Verhagen wrote her dissertation (1997) about the church at Caluco, San Pedro y San Pablo, but she was studying architecture and the amount of acculturation, not resistance.

ARCHAEOLOGY OF COLONIALISM

The archaeology of colonialism has spread all over the globe, like colonialism itself, with many research interests: One such interest was the changes colonialism caused in the political economy of different regions of the world. One example included trade, which was used to control indigenous communities in Iraq (Gosden 2004; Stein 1999, 2005). Cacao being introduced into trade during the colonial period directly influenced the economy in Soconusco, Mexico (Gasco 1992). Also, Indians at three mission sites in Alta California were able to retain a great deal of their traditional culture, but where changes did occur, it usually involved changes in the economy (Farnsworth 1992). And the response of tenant farmers influenced the political economy of nineteenth-century Ireland (Orser 2005).

Another area of research was to look at indigenous responses to colonialism. In Hueda and Dahomey, West Africa, the Africans of those two towns understood the benefits of contact with Europeans and used this to their advantage (Kelly 1999). Also, a result of colonialism in Africa was the production of low-fired, coarse earthenwares that were then recreated when West Africans were shipped to the United States during the

slave trade (Kelly 1999). Another response to colonialism was the formation of new social classes (Wood 2012). One of these was freepersons of color in the Virgin Islands, which split the divide between “whites” and “black” slaves (Wood 2012).

Other aspects of colonialism that have been studied include material culture, such as coarse earthenware pots in South Africa and how the production of these reveals social relations (Jordan and Schrire 1999). Also, African scarification on bodies in Africa that were then used as decorations on ceramic vessels in Brazil, which signifies the construction of new identities of slaves in South America, has been popular to study in recent years (de Souza and Agostini 2012).

There have been other realms of research regarding colonialism not focused specifically on artifacts. Self-marginalization of Aonikenk hunter-gatherers in Argentina allowed them to adapt in ways they chose themselves in response to colonialism (Delaunay 2012). Native Andeans constructed new towns in Peru in response to colonialism (Cummins 1999). Also, Given’s (1994) work covered indigenous experiences in Egypt, Scotland, Turkey, and Cyprus.

ARCHAEOLOGY OF RESISTANCE

The archaeology of resistance has been a popular area of study for archaeologists, but usually this focus has concerned African-American slaves. Brazil has been a popular area to study, especially the maroon communities that resulted from slaves fleeing conflict (which is a form of resistance) (Flory 1979; Orser and Funari 2001; Weik 1997). Maroon communities also sprouted in the Caribbean (Agorsah 1993) and Florida (Baram 2012),

Using goods, resistance was achieved through the illegal trade of majolica in Florida (Deagan 2007; Thompson 2012). African slaves in South Carolina resisted the harshness of slavery by the continual use of colonoware, even though European-style wares were provided for them (Groover 1994; Ferguson 1991; Lees and Lees 1979; Matthews 2010). Another time period is post-Civil War and the resistance of sharecroppers and tenant farmers against their former owners in the Southeast (Orser 1991).

Other archaeologists have looked at resistance by Native Americans in the United States. One such place was Fort San Juan in western North Carolina, but the archaeologists who worked at the site say that they believe studying resistance there is too restrictive a topic at Fort San Juan because not only were the Spanish taking advantage of the Indians, the Indians were taking advantage of the Spanish (Beck et al. 2010). Deagan's (2010) research focused on the first acts of resistance to the Spanish by Native Americans. Some of this work focused on church settings, and Deagan states that resistance here took the form of either rejecting or transforming Catholic rituals to fit the Indians' tastes, and that European and indigenous artifacts were found in graves in church cemeteries (Deagan 2010). Saunders (2001, 2012) found that in response to missionization the Guale created a new type of ceramic.

Most archaeologists studying resistance in Spanish America have focused on other forms of technology besides ceramics and not church settings (Bamforth 1993; Rodríguez-Alegría 2008). Fowler's 1991 work focused on resistance through the continuity of pre-Columbian economics and social structures in the Izalco region specifically, but in regard to the political economy. Other archaeologists' research in

Latin America has focused on the formation of Indian groups to resist Spanish presence in Honduras: the Pech were quite isolated geographically from Spanish influence (Davidson 1991), and warlike societies were formed that were able to circumvent the colonial regime in northeast and mid-east Honduras (Pinto 1991).

Another method was the use of writing as a form of resistance, and this approach was practiced by several groups, such as the Cakchiquel Maya (Hill 1991) and Yucatec Maya (Chuchiak 2010). Also, the criollos in the Basin of Mexico used ceramics to resist the Spanish Crown taking away *encomiendas* (Charlton and Fournier 2010). In this case, it was the application of an “R” on indigenous ceramics (Charlton and Fournier 2010).

Other areas outside of Mesoamerica include Peru, where resistance was detected in the reburial of the dead at night when no members of the clergy were present (Murphy et al. 2010). Another area of resistance has focused on the southwestern United States (Liebmann 2010); including resistance and fighting between the Pueblo and Navajo-Apache (Preucel 2010) and at the military site of El Presidio de San Francisco (Voss 2010).

Some archaeologists, however, have researched church sites in Central and South America, but in places other than El Salvador. Graham (1991), Hill (1991), and Pendergast (1991) focused on sites in the Maya region and found that the Maya both resisted the Spanish and blended elements of native religion and Catholicism. Other areas and topics include acculturation on several church sites in Mexico and other regions of Mesoamerica (Palka 2009), *cofradías* at a Mercedarian missionary church in Despoloncal, Honduras (Sheptak et al. 2010), houselots on two seventeenth-century

religious structures at Sahcabchén, Mexico (Alexander 2005), and resistance to religion in Peru (Quilter 2010).

ARCHAEOLOGY OF THE 16TH TO 17TH CENTURY IN SPANISH AMERICA

In the 1980s, Andrews (1981) published an overview of the historical periods in Latin America, with a listing of chronological periods and sites. Earlier than that, Service (1955) explored Indian-European relations in colonial Latin America. Recent work on Spanish America has focused on economic and societal changes to the region during colonization. Gasco researched this phenomenon several times, with her work on settlement patterns and households during the colonial period in Chiapas, Mexico (1992), and then again with economic changes in Soconusco (Gasco 1993). In the same volume of work, Fowler (1993) researched societal changes in Izalco, El Salvador. Also, some have researched the impact changes in lifestyle had on the economy and society, such as what changes in food influenced changes in society, set at the nineteenth-century Hacienda San Miguel Acocotla in central Mexico (Newman 2010).

Other topics included more of a focus on materials to research societal changes, like those listed above. One such example was the adoption of Spanish materials (clothing and majolicas) in Xaltocan, Mexico (Rodríguez-Alegría 2010). These were adopted by two social groups of indigenous people: the elites who adopted Spanish clothing that marked power, and commoners who used Spanish ceramics to undermine power structures (Rodríguez-Alegría 2010).

Not only did the indigenous and slaves adopt ideas and materials from the Spanish, but the Spanish adopted ideas from the indigenous and slaves as well. McEwan

(1992) looked at ceramic and metal artifacts in both Spanish America and Spain itself to determine environmental, economic, and demographic changes in both areas. She found that the Spanish were more likely to be accepting of societal changes than they were of changes to their foodways and material goods (McEwan 1992). Also, McEwan (1991) used domestic contexts to determine the influence of women in the sixteenth and seventeenth century throughout Spanish America (McEwan 1991). Artifacts related to the slave trade in Panama showed how slaves were able to influence their captors in the adoption of artifacts, in this case, ceramics and beads (Ammann 2012). The Rio Grande River Valley provided a different perspective, in that the Indians maintained the use of their material culture, while the Spanish adopted it, in this case only because there was a shortage of Spanish materials (Rothschild 2006).

SPANISH ARTIFACTS IN THE COLONIES

Several comprehensive guides to artifacts found in Spanish sites in the New World have been published. One of these is Deagan's 1987 work that focused on ceramics, glass, and beads. Others include Lister and Lister's 1976 publication regarding 500 years' worth of Spanish ceramics, which defined and described hundreds of methods, forms, types, and decorations of Spanish-style wares made both in Spain and Latin America. In addition, their 1974 work published in *Historical Archaeology* detailed specifically majolica found in Latin America. Also, Cohen-Williams (1992) summarized majolica types found in New Spain and Jamieson (2001) did the same for Panamanian majolica in the Andes.

THEORETICAL FRAMEWORK

Several theories have been applied to research in Latin America in the past. This chapter will outline a few of those theories and describe why they do not apply to my research. It will then describe the theories I have used in writing this thesis. The two approaches I have used are Marxian and practice theories, which are beneficial because they explain how people responded to conflict in a way that does not use categories or mathematical formulas, as critiqued below.

Cultural Change

In 1992, Farnsworth invented a technique for determining the rate of cultural change on California missions. He took Quimby and Spoehr's 1951 "categories of culture change," which concerned museum collections and only artifacts that displayed some evidence of cultural change (Farnsworth 1992). Farnsworth (1992) increased Quimby and Spoehr's categories from seven to 10, and included European objects that directly replaced Indian objects, Indian objects without any modifications, and Indian objects made from local materials using European techniques. He took a standardized approach and included formulas for determining the rate, and his examples from the California missions have "percentage of continuity of traditional cultural elements" and "percentage of intensity of cultural exchange" (Farnsworth 1992:29). These formulas were then used to determine if the resulting culture was a hybrid or not (Farnsworth 1992). This is not the best way to study Latin America because all areas did not experience colonialism in the same way and cannot be summed up using a mathematical

formula, but would appeal to those wanting a simple way to compare several contexts at once.

Creolization

In 2000, Charles Ewen compared creolization to acculturation and used the theory of “conquest culture” to describe what played out in Puerto Real, Haiti. Conquest culture identifies one culture as the recipient and the other as the donor, with three types of processes: 1) intentional changes directed by authority; 2) informal changes directed by the Spanish colonists; and 3) ways the Spanish modified their existing culture (Ewen 2000).

My problem with conquest culture is that it focuses too much on the colonists and not enough on the colonized, except that they adopted elements of the colonists’ culture. It does not explain any processes in which the colonized kept elements of their own cultures, and does not even mention any conflict at all, which I think has a big part in what elements are adopted and what is not. I understand Ewen’s theory is called “conquest culture,” but I think “conquest” should apply to the time in history and not have the “conquering culture” be the sole focus of the theory.

Dawdy’s (2000) definitions of creolization and acculturation are stronger than Ewen’s because she notes that the German, Spanish, and French settlers of Louisiana did indeed influence native Louisianans, but more importantly, these settlers adopted cultural elements themselves. In her definition, the native culture is the dominant culture (Dawdy 2000).

Transculturation

Garman's (1998) work with African American slaves in New England acknowledged the issues Ewen's theory of "conquest culture" left out. Garman (1998) noted that other archaeologists have replaced "acculturation" with "transculturation." Acculturation is too one-sided and assumes that only the colonized changed culture. Transculturation acknowledges that cultural exchange alters both groups (Garman 1998).

Palka (2009) discusses transculturation at several colonial sites in Mesoamerica. He states that native peoples, while adopting some cultural elements, retained multiple indigenous lifeways (Palka 2009). One of the areas he mentions is El Salvador, and he notes that while Spanish architecture and settlement patterns (and ceramics, metal, and glass) become more prominent, the construction and materials used were usually indigenous (Palka 2009).

Resistant Accommodation

Along the same lines as transculturation is "resistant accommodation," which notes the roles of both slaves and masters in cultural exchange (Garman 1998). "African Americans were able to maintain elements of African and West Indian identity while taking on certain cultural aspects demanded by their Yankee masters... It created a continuous cycle of give-and-take and generated a constant drawing, contesting, and negotiating of power between masters and slaves" (Garman 1998: 135-136). An acculturationist would only see the subordinate group's adoption of their oppressor's culture, while someone using the domination-resistance model would be able to look at the conflict and see how both groups were affected (Garman 1998).

My Theoretical Framework

The theoretical approaches that I have used are Marxian theory and practice theory. Marxian theory is appropriate because it deals with conflicts, and it has been used quite extensively in Latin America. Practice theory is useful because it explains how people lived in and worked around inequalities.

Marxian Theory

Marxian theory deals with conflict within the relations of production, and the relations of production are specifically the social relations (Friedman 1974). This fits in with my research as I have looked at how the Indians of San Pedro y San Pablo handled conflict with the Spanish of the church and compared this data with the relations of production on the privately-owned lands of Caluco.

Marxian theory has had a long history in Latin America, which saw its beginning with the Marxist revolutions in the late 1950s and early 1960s (McGuire 1993). The first Marxian archaeology was practiced in Mexico and Peru, and focused on the prehistoric periods (McGuire 1993). Conflict grew between the approaches of Latin American archaeologists and U.S. archaeologists (McGuire 1993).

Several anthropologists have used this approach in recent years. Eric Wolf (1982) did in *Europe and the People without History*, although he was not just looking at Mesoamerica but the whole globe during the colonial period.

Within Mesoamerica, Jones and Pendergast (1991) used Marxian theory while examining *encomiendas*. The Maya put to work on these *encomiendas* used two

approaches to resist their situation: they fled the area when they could and also continued the practice of their native religion instead of adopting Catholicism (Jones and Pendergast 1991).

Marxian theory has already been applied the Izalcos region in terms of the relationship of the forces of production (Fowler 1991). In Fowler's 1991 work, he discusses Marxian theory in regard to the secular clergy, but not of the Church itself. Also, he found that the indigenous were able to maintain their traditional modes of production to meet the growing demands of the cacao industry during the colonial period (Fowler 1991).

Weeks and Black (1991) discuss Marxian theory in the context of *encomiendas*, this time in western Honduras. At this site, the secular clergy were in charge of the Indians of the *encomiendas*, so they had a direct relationship and thus the forces of production (Weeks and Black 1991).

Even more recently, Rodríguez-Alegría used Marxian theory in his studies about tool production in Xaltocan, Mexico (2008) and the adoption of Spanish material culture, also in Xaltocan, Mexico (2010). Chipped stone tool production continued even with the introduction of steel knives as a way for the indigenous of Xaltocan to resist the Spanish (Rodríguez-Alegría 2008). In the latter case, the adoption of Spanish materials was used to subvert Spanish power structures (Rodríguez-Alegría 2010).

Specifically in church contexts, Graham (1991) used Marxian theory in her examination of artifact change and continuity in Tipu, Belize. Marxian theory was also employed in the study of the production of ceramics at the Colonial church in Lamanai,

Belize (Pendergast 1991). In addition, it was used to study the construction of churches in Belize and the Yucatán during the Colonial Period (Andrews 1991). And Chuchiak (2007, 2010) employed Marxian theory when he researched the social relations between Yucatec Maya and Franciscan friars and writing as a form of resistance used by the Maya against the friars.

Practice Theory

Practice theory is a fairly new theory in archaeology (Orser 2004), but is appropriate to use in my research because Stephen Silliman (2001) states that it is a way to think about how people negotiate the social conditions of their inequalities. Ortner (1984:149) defines practice as “anything people do,” and states that the most significant kinds of practice involve political implications, both intentional and unintentional. Silliman (2001) used practice theory to show that the Native Americans of Rancho Petaluma continued their lithic practices through the colonial period. He formulated several hypotheses about why traditional lithic practices were used, and concluded that it was because lithics were how the Native Americans negotiated the terms of colonialism (Silliman 2001).

Practice theory was used in research on Native Californian women and Native Alaskan men at Fort Ross, a Russian community in California (Lightfoot et al. 1998). The people there forged their own identities in this pluralistic society (Lightfoot et al. 1998). There was tension and inequality in the community, as the Alaskan men did not trust the Californian women (Lightfoot et al. 1998). Also, practice theory has been used to study pottery changes at Cahokia during the pre-Columbian period (Pauketat 2001). In

Pauketat's (2001:85) article, he states, "Mound construction itself was part of the 'political' negotiation process," and that accommodation and/or resistance is what led to construction events and technology changes. And Orser (2004) used practice theory to study racialization in nineteenth-century rural Ireland.

Summary

I have criticized conquest culture as being too one-sided, so why have I utilized two theories that appear to do the same thing? Creolization, acculturation, and conquest culture can and should be applied to both sides of colonialism, but Ewen did not look at both sides with his research at Puerto Real, Haiti. However, Marxian theory and practice theory are specific to the colonized, and especially geared to the inequalities the subjugated groups faced, which is the main focus of my thesis. Ewen's work can benefit my study, as I do look at the adoption of Indian ceramics by the Spanish, but as the focus is more on resistance by the Indians, Marxian theory and practice theory are more beneficial. Using these two theories, I expect to find evidence of resistance regarding ceramics, specifically more indigenous ceramics at the Pipil-occupied church and more European ceramics at the Spanish-occupied houses. A summary of each type of ceramic, either adopted by the Spanish or maintained by the Indians of Caluco, follows in the next chapter.

CHAPTER III

METHODS OF ANALYSIS

Analysis of resistance at Caluco was conducted by comparing the ceramics from the church, San Pedro y San Pablo, which was occupied by Pipil, to two privately-owned houses, Q and R, which were occupied by Spaniards, also from Caluco. The house Q was chosen because it had the most materials recovered from its boundaries than the other houses, and house R was chosen because I needed two. For all three locations, the materials were analyzed by looking at ceramic type, vessel form, and decoration techniques. Ceramic types were broken down by each individual type, but will be discussed in the analysis and discussion chapters broadly (coarse earthenware, majolica, refined ware). This was done to see if resistance could be determined using these attributes.

Most of my materials came from Verhagen's (1997) dissertation, but we focused on different questions and different scopes of area. She researched material and social changes for the whole of Caluco during the colonial period, specifically changes in wealth and status differentiation (Verhagen 1997). I am more specific in location, as I am looking for material changes to indicate resistance at the colonial church.

MATERIAL CULTURE OF ECCLESIASTICAL SETTINGS

The analysis of form is very important as forms are different between the church and the houses, and some of these forms are quite common in Catholic churches in particular. Items used during church services, like stoups (*pila de agua beneditas*) which are urns filled with holy water found near church entrances, are expected to be made of ceramics but may also be found on other materials such as glass, metal, or wood (McEwan 1992). Liturgical cruets were another such vessel, and their function was to hold wine or water for the Eucharist (McEwan 1992). Other ceramic forms included ewers, candlesticks, and censers (McEwan 1992).

Other ceramic artifacts that were found on mission sites, but were not used during church services include tiles and tablewares (McEwan 1992). Rings or flat bottoms on vessels were Spanish forms found on mission sites as well, as were serving bowls with everted rims (Adams 1989; Saunders 2001). The presence of ecclesiastical material culture as defined above might show the extent to which Catholicism was adopted at Caluco, but these items might not have been used in the ways they were intended.

HOUSEHOLD CERAMICS

Ceramics expected to be found at the two houses included food preparation, storage, and serving vessels: similar to what is expected to be found at San Pedro y San Pablo, as people resided in all three locations. The only difference was I did not expect to find items related to Catholic worship services at either house, merely because I did not consider homes places of worship.

Earthenwares

Most of the earthenwares were made locally (no European imports), although there were some Spanish imports. Earthenwares were expected to be found at all three sites, and the ones from the three sites in Caluco that I researched include fourteen types: Catalina, Pantaleón Plain, Pantaleón Brown, Teofilo, Raimundo, Dario, Apolonio, Telesforo Plain, Teshcal, Camilo, lead-glazed earthenware, lead-glazed redware, green lead-glazed earthenware, and olive jar (Sampeck 2007).

Catalina Red-on-White

Catalina Red-on-White vessels, a Postclassic and protohistoric type, have red pastes with no inclusions (Sampeck 2007; Verhagen 1997). Bowls are the most common form, and the vessels all have white slips with red geometric designs (Sampeck 2007).

Pantaleón

There are two types of coarse Pantaleón wares, and both date to the late 16th and 17th centuries (Gillenwater 2013; Verhagen 1997). Pantaleón Brown wares have medium brown to buff pastes with pumice inclusions (Sampeck 2007). These vessels, when decorated, usually just had a red wash applied to the surface (Sampeck 2007). The paste of Pantaleón Plain wares can be dark brown or beige, and usually has dark red inclusions (Gillenwater 2013; Verhagen 1997). Common forms of both types include comals and ollas, which were used as cooking pots (Verhagen 1997).

Teofilo

Teofilo vessels have medium brown, buff, and sometimes dark cores (Sampeck 2007). Hemispherical bowls are the most common form, and vessels are usually decorated with a thick and waxy red slip, which separates them from Pantaleón wares (Gillenwater 2013; Sampeck 2007).

Raimundo

Raimundo vessels appear sometime in the early 17th century and nearly replace Pantaleón (Verhagen 1997). The paste of Raimundo vessels have dark gray cores and lots of large inclusions (Gillenwater 2013; Sampeck 2007). The surfaces are usually smooth, but striations from wiping can occur (Sampeck 2007). Comals are typical forms of Raimundo vessels, and no decorations have been noted (Sampeck 2007).

Dario

Dario ceramics are a colonial fine ware (late 16th and early 17th century) that have a light orange surface with lots of micaceous inclusions (Gillenwater 2013; Sampeck 2007; Verhagen 1997). Their cores are either light gray or white, and red slip is the most common decoration (Gillenwater 2013; Sampeck 2007).

Apolonio Orange Red

Apolonio Orange Red vessels, an early colonial period type, have tan to medium brown pastes with pumice inclusions (Gillenwater 2013; Sampeck 2007). They have orange-red slips with no other decorations, and bowls are the most common forms (Sampeck 2007).

Telesforo Plain

Telesforo Plain vessels date from 1650 to 1800 (Verhagen 1997), and are typically big and thick: basins or ollas (Gillenwater 2013; Sampeck 2007). Both the surface and the paste are a medium brown, with sand inclusions in the paste and rough surfaces, having not been completely smoothed (Sampeck 2007).

Teshcal Red-on-Natural

Teshcal Red-on-Natural vessels, which date to the late 16th to early 17th century, have a buff to reddish-brown paste with inclusions (Sampeck 2007). The surfaces are buff as well, but with red geometric decorations (Gillenwater 2013; Sampeck 2007). Typical forms include molcajetes, bowls, and jars (Sampeck 2007).

Camilo

Water bottles appear to be a typical form of colonial Camilo vessels (Sampeck 2007). They have red pastes, small inclusions, and most seem to be red slipped (Sampeck 2007).

Olive Jar

Olive jar is also a colonial coarse earthenware, but differs from the types described above in that it is the only coarse earthenware that was not locally-made; in this case it was produced in either Spain or Peru (Sampeck 2007; Verhagen 1997). These are all large jars that were used to transport wine or oil (Sampeck 2007).

Majolicas

Majolicas were analyzed using the same criteria as the earthenwares: type, form (I did not have access to 283 of the 285 sherds from San Pedro y San Pablo, but they have all been classified as having unidentified forms), and decoration. The fifteen majolica types found at the three locations in Caluco will be discussed in this section: Guatemalan Polychrome Variant A, Guatemalan Polychrome Variant B, Guatemalan Polychrome Variant C, Panama Plain, Panama Polychrome A, Panama Blue on White, Puebla Blue on White, Columbia Plain, Sevilla Blue on White, Sevilla Blue on Blue, Sevilla White, Mexico City Fine Grade, San Luis Mexico City Fine Grade, Yayal Blue and White, and Indigena ware (Deagan 1987; Lister and Lister 1974; Sampeck 2007; Verhagen 1997).

Majolicas started being produced in Guatemala around the 1580s (Sampeck 2015; Verhagen 1997). Guatemalan Polychrome Variant A vessels have coarse brick red pastes and a white tin glaze that varies in thickness on individual vessels (Sampeck 2007; Verhagen 1997). Decorations are usually painted in yellow, black, brown, and green, but sometimes have blue (Sampeck 2007). Guatemalan Polychrome Variant B vessels have pink or orange pastes, which are also typically finer grained than Variant A pastes (Sampeck 2007). The colors of the decorations are similar to those of Variant A, as well (Sampeck 2007; Verhagen 1997), with blue decorations having been noted at Caluco (Sampeck 2007). Guatemalan Polychrome Variant C vessels have brick-red/brown pastes, thicker tin glazes, and similar decoration colors as Variants A and B (Sampeck 2007).

The three types of Panamanian majolicas found at Caluco are Panama Plain, Panama Polychrome A, and Panama Blue on White. They have a similar dark red paste color as the Guatemalan majolicas, but are finer, which causes them to weather and become smooth (Sampeck 2007). Also, the white tin glaze is typically applied more uniformly on Panamanian majolicas than Guatemalan majolicas, causing the Panama ones to be whiter (Sampeck 2007). Panama Polychrome A decorations are similar to Guatemalan decorations, except that green is rare (Sampeck 2007). Verhagen (1997) gives a date for the production of Panama Polychrome A: 1600-1650.

Mexican majolicas (production beginning around 1550) include Puebla Blue on White, Mexico City Fine Grade, San Luis Mexico City Fine Grade, and Indigena ware (Verhagen 1997). The pastes of Puebla Blue on White and San Luis Mexico City Fine Grade are light-colored (white, tan, peach, or cream) (www.flmnh.ufl.edu/histarch; Sampeck 2007; Verhagen 1997), while the pastes of Mexico City Fine Grade and Indigena ware are red (Lister and Lister 1982; Sampeck 2007; Verhagen 1997). Mexico City wares can be decorated with blue or green, or no decorations (Verhagen 1997). Indígena wares are either plain or decorated with sgraffito (Sampeck 2007).

The Spanish majolica types are Columbia Plain, Sevilla Blue on White, Sevilla Blue on Blue, and Sevilla White. The pastes are light, but they are fine and weather like the Panama majolicas (Sampeck 2007). Spanish majolicas started appearing at New World sites as early as 1493 (Deagan 1987; Verhagen 1997).

VESSEL FORMS

Beyond ceramic type, sherds were also analyzed for vessel form. The forms found at the three locations in Caluco were: bowl, cup, taza, jicara, bottle, pitcher, jar, bacín, pocillo, lebrillo, albarelo, escudilla, hollow ware, plato, platter, flat ware, candelero, lid, sack vessel, molcajete, comal, olla, open form, closed form, other, and unidentified form.

Tazas, jicaras, pocillos, lebrillos, platos, and escudillas are grouped together with bowls, cups, pitchers, hollow wares, flat wares, and platters under the heading of “serving vessels.” A taza was a cup or small bowl that had a sharp angle and a wide mouth (Lister and Lister 1976). Both jicaras and pocillos were cups used to drink chocolate, with the jicara form based on gourds previously used for the same purpose, while the pocillo was very thin with ringed feet (Lister and Lister 1976). A lebrillo was a basin used to wash hands at the table (Lister and Lister 1976). Escudillas, based on a “typical Muslim form,” were large, lidded bowls that were either baptismal fonts or soup tureens (Lister and Lister 1976: 42). A plato was a plate, which represented a move away from communal to individual dishes (Lister and Lister 1976: 72).

For the purposes of data tables, different kinds of bowls were not separated: hemispherical bowls are grouped with straight-sided bowls as they had similar uses. Sometimes, a sherd was classified as being either a bowl or plato. As a bowl is a hollowware and a plato is a flatware, that sherd was then classified as an open form.

Closed forms refer to the sherds that were classified as being a cup or albarelo, escudilla or albarelo, jar or bottle, or straight neck or albarelo, as these forms had

narrower openings as other forms and were not decorated on the interior. The designation of unidentified forms is self-explanatory; but for classification of “other,” in this case, refers to a porcelain artifact that is either a lid or figurine. In the tables shown in Chapter IV, bowls, cups, tazas, jicaras, bottles, pitchers, bacíns, pocillos, lebrillos, albarelos, and escudillas are all grouped together along with generic hollowwares as they are all hollowwares. The same is true for platos, platters, and flatwares.

I used three other classifications in my analysis: storage vessels, food preparation vessels, and other. Several vessels were classified as “storage vessels.” These include lids, jars, bottles, and albarelos, which were drug jars (Lister and Lister 1976). Four types of vessels were “food preparation vessels:” sack vessels, molcajetes, comals, and ollas. Both comals and ollas were cooking pots, as Verhagen (1997) noted many had evidence of burning on their bases. Molcajetes were bowls used for grinding, with grooves on the interior (Verhagen 1997). “Other vessels” included candeleros (candleholders), effigies, and bacínes (large, straight-sided chamber pots) (Lister and Lister 1976).

DECORATIONS

In addition to ware type and form, I analyzed the sherds for any type of decoration. For the earthenwares, this usually means the application of a red slip, but there were also some geometric designs and pie crust rims identified in the assemblages. For the majolicas, decorations were recorded as: Italianate (yellow, green, black, brown, and blue, with the blue only being on Guatemalan majolicas); Oriental (blue and white); plain (no decoration), purple, and sgraffito (when the decoration is cut into a slip). Pie

crust (wavy) rims were also considered for both the majolicas and indigenous earthenwares.

Adams (1989) and Graham (1998) state that the Spanish encouraged Spanish decorations to be produced on locally-made pottery. However, others have found that the Spanish were not thrilled with the adoption of their methods and decorations, as they saw it as thievery and a way for natives to get ahold of the market (Rodriguez-Alegría 2003; Sampeck 2015). Some of these decorations included flowers, the Maltese cross, eight-pointed stars (Adams 1989), and the application of wash-like slips (Graham 1998).

SUMMARY

The analysis of ware, form, and decoration can help determine resistance. Analyzing all three factors can show what was popular where (especially in regard to local ceramics when European ceramics were plentiful and inexpensive), and similarities to other areas of turmoil where earlier styles of pottery were still preferred can indicate resistance.

As will be shown in the following two chapters, serving vessels are the most common forms over all, but traditional forms are more common at the church, while Spanish forms are more common at either house. The trend is similar for ware type and decoration: native at San Pedro y San Pablo, and introduced at the houses. This appears to be resistance as the Pipil were forced to live and work at the church and could have been retaining their traditional ceramics as a means of resisting their situation.

CHAPTER IV

ANALYSIS OF MATERIALS

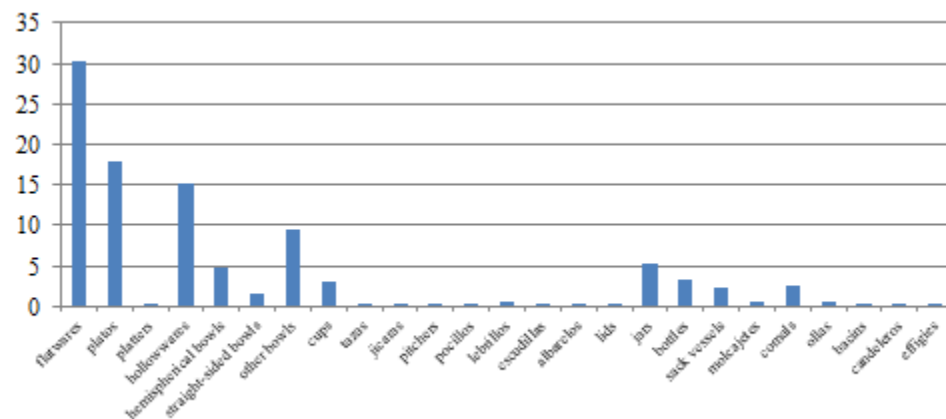
To determine if resistance was practiced in Caluco, I examined vessel form, ceramic ware, and decoration from San Pedro y San Pablo and houses Q and R. In this study, I analyzed a total of 1456 sherds (1384 vessels). Also, I used data from Caluco analyzed elsewhere (Sampeck 2015; Verhagen 1997), which provided 289 more sherds (22 more vessels). Vessels were analyzed for form (serving, preparation, or storage), ware (indigenous earthenware or European wares), and decoration (plain, red slipped, or pie crust rim).

FORMS

Serving vessels (flatwares, platos, platters, hollowwares, hemispherical bowls, straight-sided bowls, other bowls, cups, tazas, jicaras, pitchers, pocillos, lebrillos, and escudillas) were the most common in Caluco in general. For storage vessels (albarellos, lids, jars, and bottles), there were more jars than other forms, which made storage vessels more common than food preparation vessels (sack vessels, molcajetes, comals, and ollas), otherwise, the two categories were evenly distributed, with a greater variety of food preparation vessels. For forms that do not fit into the categories of serving, storage, or preparation vessels, three candeleros, three bacínes, and one effigy were present.

Unidentified forms were not included in Figure 2. Altogether, the analysis identified 316 such vessels.

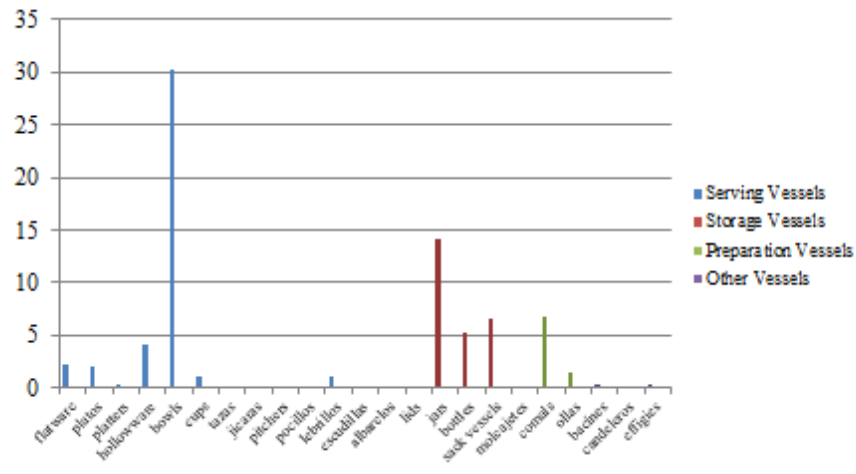
Figure 2. Total Identified Forms for all Types and Sites.



Several forms were present in all three locations: flatwares, platos, platters, hollowwares, bowls, cups, jars, and bottles (serving and storage vessels, but not food preparation vessels). Escudillas were present at either house, but not San Pedro y San Pablo. Bacines and lebrillos were found at the church and House Q, but not House R, while all hemispherical bowls came from the church and House R.

San Pedro y San Pablo (Figure 3) had all of the straight-sided bowls (offertory plates, which were a pre-Columbian vessel form) and almost all of the hemispherical bowls. More serving vessels were present than at the other two locations, as well as more of a variety in food preparation vessels (all of the sack vessels, comals, and ollas). In addition, the only effigy (bird) from the whole assemblage came from San Pedro y San Pablo.

Figure 3. Forms Present at San Pedro y San Pablo.



House Q (Figure 4) had the higher percentage of serving vessels and a lot more variety of forms in general, including several forms not found at the other two locations (tazas, jicaras, pitchers, and pocillos). All of the molcajetes and candeleros came from House Q, as well as many more bacines. House R (Figure 5), meanwhile, had more serving vessels than food preparation or storage vessels. These results imply that the serving/eating of food was the most common activity at all three locales, while San Pedro y San Pablo had the greatest variety of activities, which would correspond with the numerous different activities that take place in church services.

Figure 4. Forms Present at House Q.

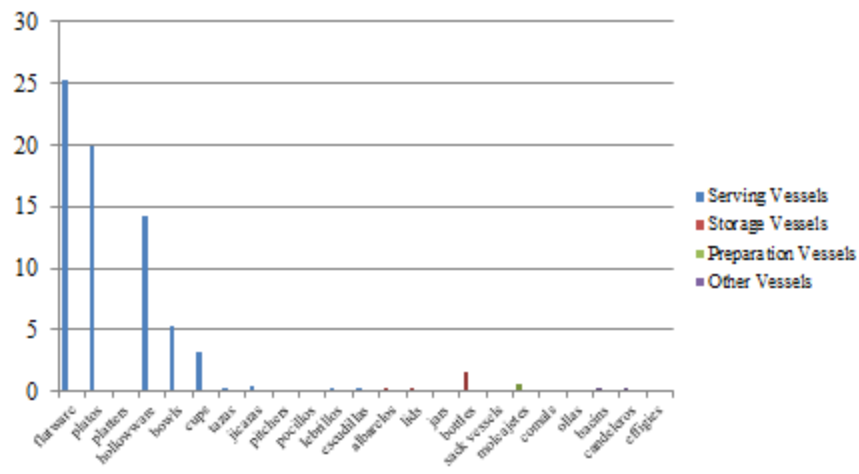
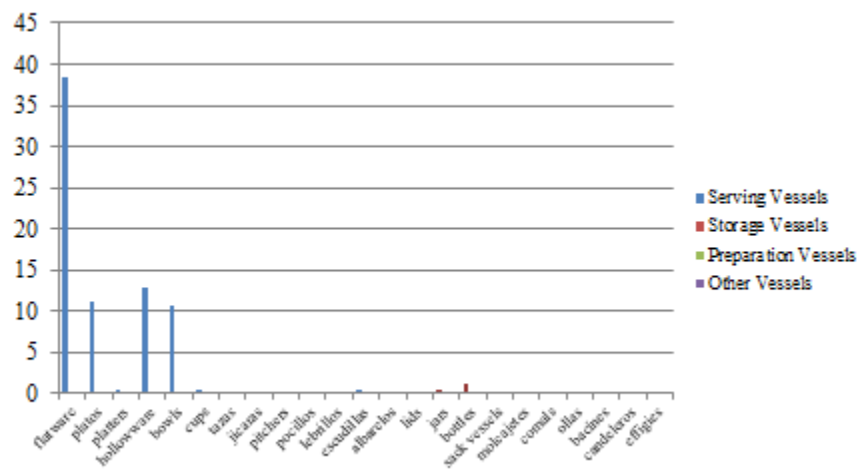


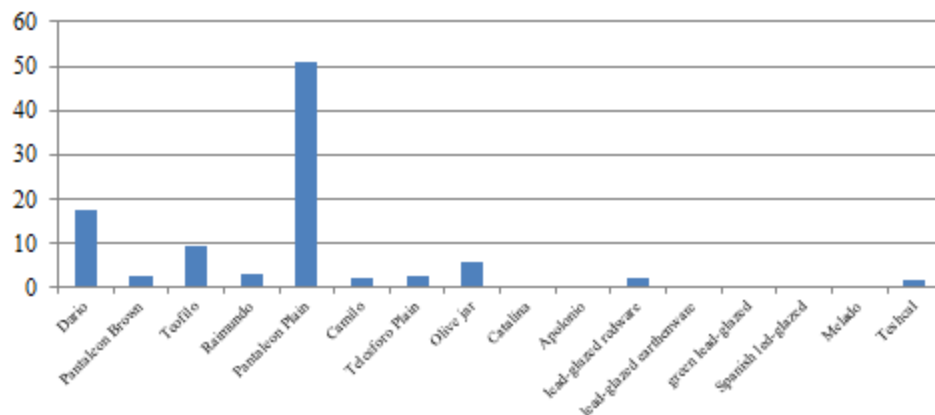
Figure 5. Forms Present at House R.



TYPES

Sixteen types of the ceramics (Figure 6) found at the three locations are earthenwares (Dario, Pantaleón Brown, Teofilo, Raimundo, Pantaleón Plain, Camilo, Telesforo Plain, Olive jar, Catalina, Apolonio, lead-glazed redware, lead-glazed earthenware, green lead-glazed, Spanish lead-glazed, Melado, and Teshcal). Pantaleón Plain is the most common earthenware type found in Caluco, followed by Dario. There were also several Teofilo and olive jar vessels, but none of the rest of the types numbered more than nine.

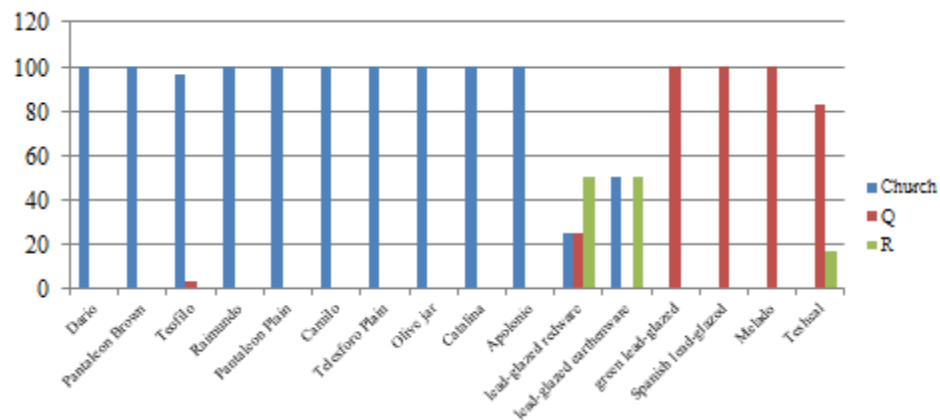
Figure 6. Total Identified Earthenware Types for all Sites.



The church (Figure 7) had the majority of earthenware vessels, especially the unglazed types. House Q dominated with some of the lead-glazed earthenwares; while House R only had the most lead-glazed redwares. House R only had three out of 16 types (lead-glazed redware, lead-glazed earthenware, and Teshcal). The only earthenwares that House Q had that were not lead-glazed were one Teofilo vessel and five Teshcal molcajetes. The distribution of these wares is quite dramatic, and it should be noted that

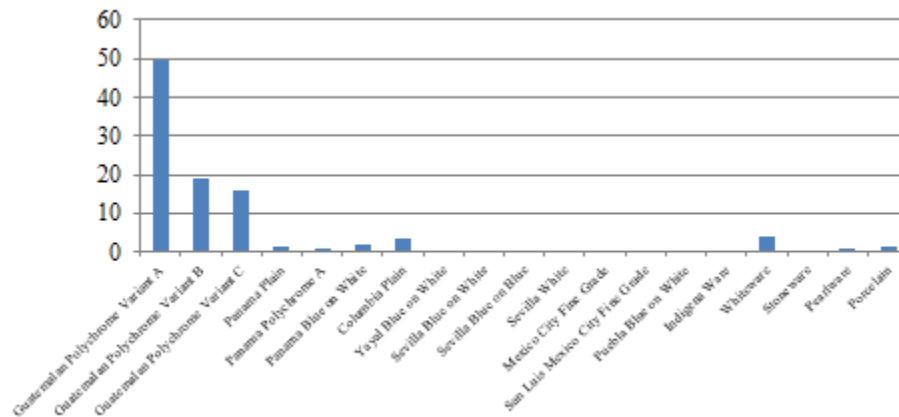
nearly all the earthenwares were from San Pedro y San Pablo, which was heavily manned with indigenous residents. This is significant in my argument regarding resistance in its similarities to American slave-made colonoware, which will be discussed in the next chapter.

Figure 7. Earthenware Types Compared by Sites.



For glazed wares at the three locations (Figure 8), sherds were compared instead of vessels because it was not known how many vessels were represented from the church. For the three locations, Guatemalan majolicas were the most common. There were also quite a few Columbia Plain and whiteware sherds. Panamanian majolicas were more common than Spanish or Mexican majolicas.

Figure 8. Total Glazed Ware Types for all Sites.



House Q (Figure 10) either had the majority of majolicas for each type, or tied House R (Figure 11) for a few (Sevilla Blue on Blue, Sevilla White, and Indigena ware). The church (Figure 9) had more refined glazed wares than either house, except for porcelain, which was more present in House Q. The only Yayal Blue on White or stoneware sherds came from the church, while the only San Luis Mexico City Fine Grade and Puebla Blue on White sherds came from House Q. For only two types of majolicas did the church have more than the houses (Panama Plain and Panama Blue on White). While all three locales each had more Guatemalan Variant majolicas than the other types, the two houses had considerably more majolica vessels than San Pedro y San Pablo, which relates to who occupied the church verses the houses and the reasons why the people who lived at the church would be less willing to use widely-available European-style ceramics (see discussion chapter).

Figure 9. Glazed Ware Types Present at San Pedro y San Pablo.

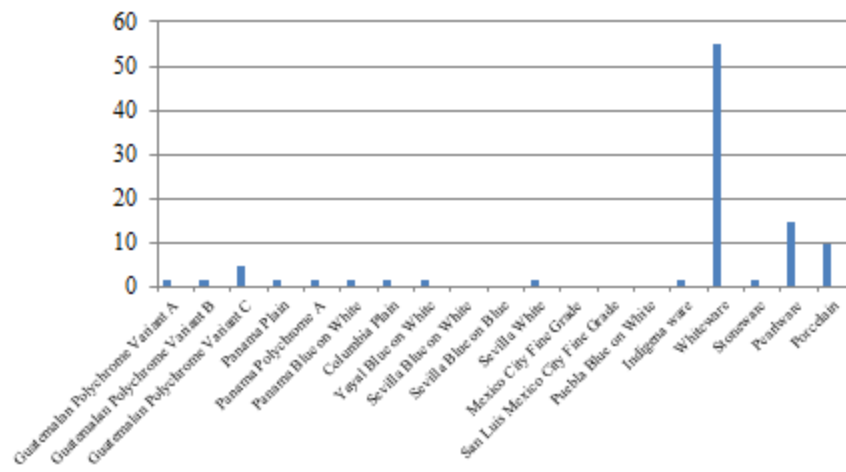


Figure 10. Glazed Ware Types Present at House Q.

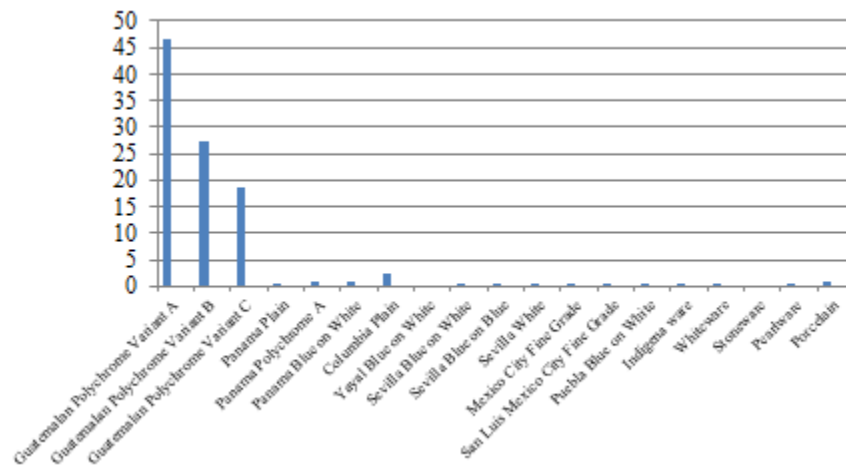
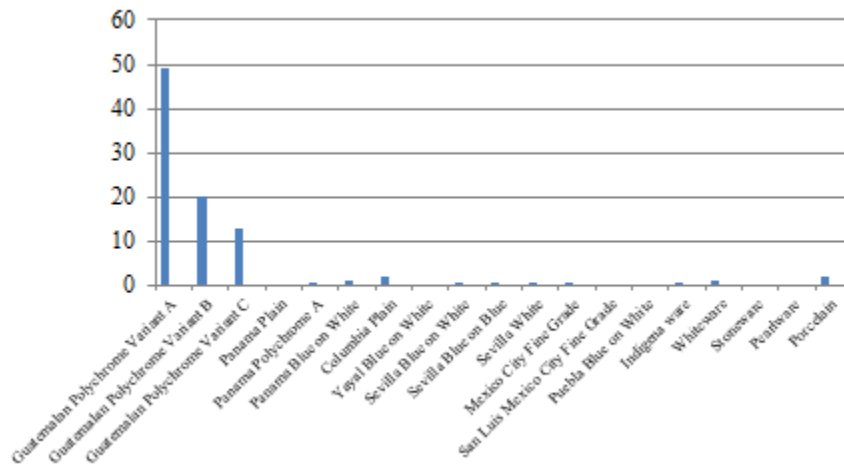


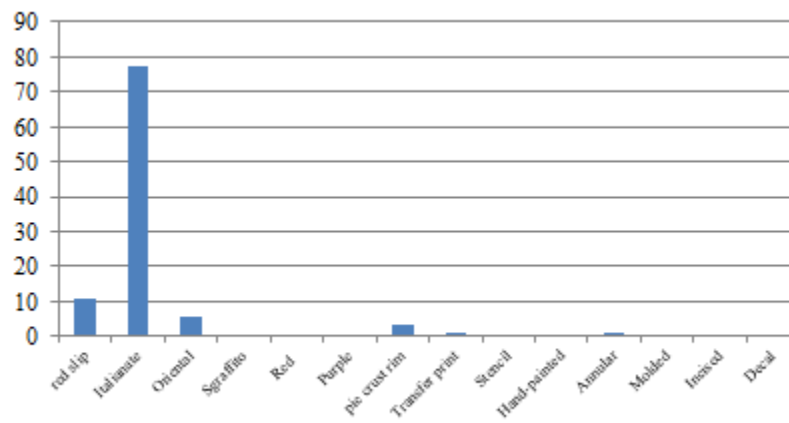
Figure 11. Glazed Ware Types Present at House R.



DECORATIONS

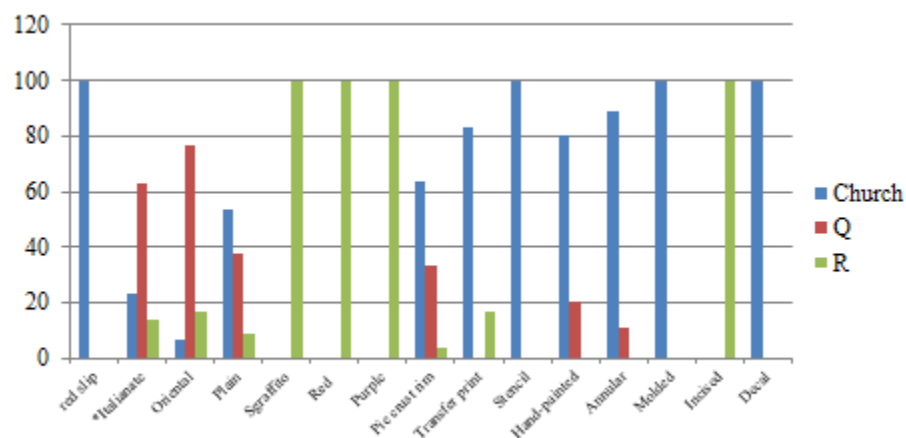
For Caluco in general (Figure 12), Italianate designs were the most common decoration. Plain vessels were the second most common, followed by red slip, Oriental, and pie crust rims. There were very small percentages of sgraffito, purple, red, transfer print, hand-painted, stencil, annular, molded, incised, or decal designs.

Figure 12. Total Decorations for all Types and Sites.



There was more variety in decorations from the Church, followed by House R, and then House Q (Figure 13). House Q had more Italianate and Oriental decorations than the other two locations. The church had all the red slipped vessels. House R had the only vessels with sgraffito, red, and purple decorations. Decoration is important to note because it could indicate that the people of the church stuck to traditional methods as a form of resistance, much the way that African American slaves continued the production of colonoware vessels in the American Southeast, which will be discussed in the next chapter.

Figure 13. Decorations Compared by the Three Locations. All percentages are based on sherds, except for all 233 of the Italianate designs from the church.



PIE CRUST RIMS

The presence of pie crust rims is important to note because they were a Spanish form that was adopted by native potters. Pie crust rims appear only on serving vessels at Caluco (Figures 14 and 15), and on eight out of 14 fourteen forms (hemispherical bowls, straight-sided bowls, platos, general bowls, cups, lebrillos, hollowwares, and flatwares). The majority of each form from the three locations did not have pie crust rims; the only

exception was two out of three majolica lebrillos from House Q. Nineteen total vessels from the church had pie crust rims (on three types—Dario, Pantaleón Plain, and Teofilo), ten from House Q, and one from House R. Compared to other towns in the area, Caluco had the most pie crust rims on majolicas than the other towns (4), with three from the hinterland (Sampeck 2015). For the coarse earthenwares, Nahulingo had twelve (two more than Caluco), while the hinterland had two (Sampeck 2015). Tacuscalco had no rims at all (Sampeck 2015).

Figure 14. Percentages of Vessels with Pie Crust Rims to Total Vessels from all Three Locations.

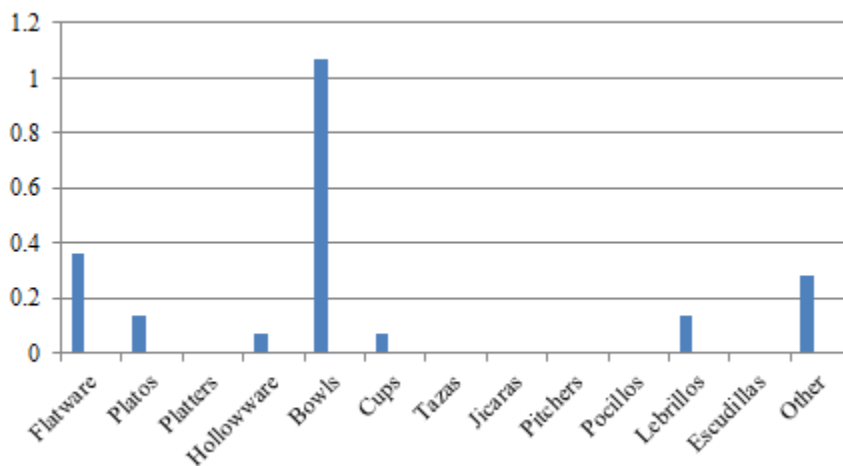
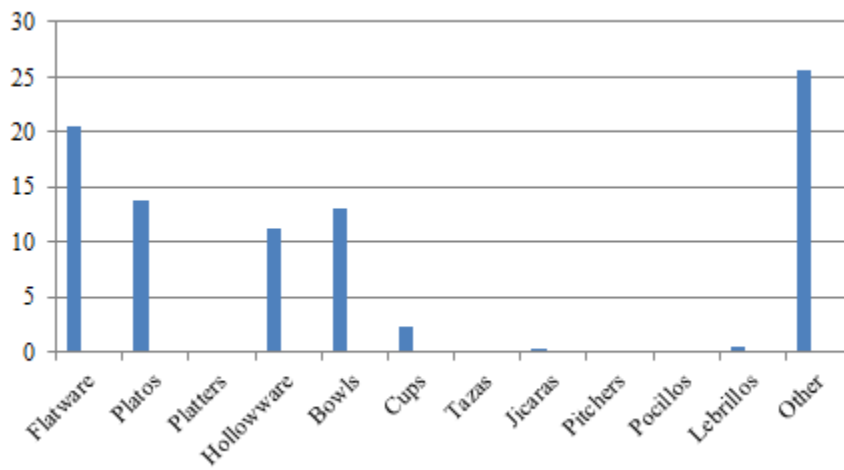


Figure 15. Percentages of Vessels without Pie Crust Rims to Total Vessels from all Three Locations.



In the next chapter, the interpretation of these materials will be discussed. The ceramic frequencies of form, ware, and decoration can indicate resistance by showing where each of these items were present and who was using them, all while being interpreted against similar examples in other locations. While the three locales had some overlap, there were quite dramatic differences as well. The residents of San Pedro y San Pablo continued the use of locally-made, undecorated earthenware, some styles of which dated from before the conquest, while the occupants of either house embraced European-style ceramics. The majority of my interpretation will compare these Indian earthenwares to African slave-made colonoware, which were present in the United States.

Colonoware vessels found in the United States are low-fired pots made of local clays (Matthews 2010). Originally these pots (then called colono-Indian ware) were assumed to have been made by Native Americans for trade (Noel-Hume 1962), but starting in the 1970s, archaeologists have come to realize that they more likely were of African American slave manufacture (Lees and Lees 1979; Matthews 2010). Ferguson

(1980) was a big proponent of this, but he suggested renaming the vessels colonoware to indicate both Native American and African American manufacture (Matthews 2010). Since Ferguson's work, thousands of colonoware sherds have been found on slave quarters at plantation sites in the Chesapeake and Southeast (Matthews 2010). In this case, Matthews (2010:180) states that colonoware "could be considered a product of these groups' engagement with colonization," and many archaeologists use colonoware as an example of resistance of slaves (Agorsah 1993; Ferguson 1980, 1991; Matthews 2010; Orser and Funari 2001; Weik 1997).

I am not calling the materials from Caluco colonoware, but there are similarities between the two that lead me to believe that this is an appropriate comparison, which will be discussed in the following chapter. Even though this assemblage and colonoware were made by two different ethnicities, both were produced by marginalized groups suffering the harshness of colonialism.

CHAPTER V

DISCUSSION

Artifacts do not just tell us what was present at a site in time. They can also tell us what time was like at the site in question. “The relationship of behavior to the material world is far from passive; artifacts are tangible incarnations of social relationships embodying the attitudes and behaviors of the past” (Beaudry et al. 1991: 150). Deetz (1977:35) states that it is these interactions that shape the world, and the material culture created these interactions.

The information in the preceding chapter will help answer the research questions in this chapter, stated again: 1) did the Pipil of Caluco, El Salvador, resist evangelization at San Pedro y San Pablo? 2) Can resistance be determined by comparing ceramics of the church to ceramics from privately-owned residences? 3) What are the characteristics of the ceramics in the area of the church in Caluco? 4) How do ceramic ware, form, and decoration indicate conformity or resistance? 5) How do church area ceramics compare to private, domestic contexts in Caluco?

Why would the Pipil of Caluco even resist evangelization/missionization?

Lockhart (1992:203) states that in preconquest Mesoamerica, when an area was conquered, the god of the conqueror was incorporated into existing religions. The Pipil only needed to be instructed and not converted (Lockhart 1992:203). However, the Pipil

of Caluco experienced an extreme form of *congregación* (Sampeck 2015), and the practice of resisting Catholicism could have maintained “beliefs that secured their identities despite the dehumanization, oppression, and violence of enslavement and racism” (Matthews 2010:182), much as African Americans navigated slavery in the American South. The extreme violence against the Nahua of Mexico City at the hands of the Spanish caused the Nahua to better understand their native religion and use that knowledge to resist the Spanish (Stear 2014), which the Pipil of Caluco could have done as well.

This chapter will discuss different lines of evidence that indicate that the Pipil of Caluco were resisting, if not evangelization or missionization, the harsh conditions of colonial life. Both the types of ceramics and the different forms these took are compared to African-American ceramics from the southeastern United States. In addition, the decorations present on the San Pedro y San Pablo pottery indicate resistance, as well. Finally, the ceramics of the church are compared to the assemblages of two houses in Caluco.

FORMS PRESENT IN CALUCO

This discussion needs to start with listing what vessel forms were traditional versus what forms were European imports (see the Methodology chapter for a discussion of the function of each form). The traditional (older) forms were the sack vessels, molcajetes, comales, ollas, effigies, some bowls, bottles, and jicaras (Lister and Lister 1976; Verhagen 1997). The European, and thus newer, forms were the platos, tazas,

pocillos, lebrillos, escudillas, albarelos, candeleros, (olive) jars, some bowls, and bacínes (Lister and Lister 1976).

Forms Present at San Pedro y San Pablo

There were not many church-related artifacts found at San Pedro y San Pablo. Only eight platos were there (these have all been classified as “serving vessels,” but some could have been offertory plates). Nine flat ware vessels were present at the church, and some of these could have been platos used as offertory plates as well. None of the three candeleros or three escudillas (possible baptismal fonts) from Caluco were found at San Pedro y San Pablo.

So what was present at San Pedro y San Pablo? Like Caluco in general, serving vessels were more common. However, bowls are more common than flat wares (the reverse of what is present in the town in general). For storage vessels, there were more jars and bottles found at the church than either house, along with all of the sack vessels (26) of the entire assemblage. All 6 ollas and 27 comales (food preparation vessels) were found at San Pedro y San Pablo.

San Pedro y San Pablo had a greater number of traditional forms than European forms. There were 21 bottles, 26 sack vessels, 6 ollas, 27 comales, and one effigy for a total of 81 traditional forms. Out of the other 302 vessels, 233 are not being used in this part of the discussion because they could not be identified specifically enough for this section (bowls, flat wares, hollow wares, “open” forms, “closed” forms, and unidentified). That leaves 69 vessels of known European forms found at San Pedro y San Pablo (56 jars, including 19 olive jars; 1 bacín; 4 lebrillos; and 8 platos). San Pedro y

San Pablo's assemblage is quite different from the rest of Caluco, which will be discussed below.

Forms Present at House Q

House Q and San Pedro y San Pablo were tied for the greater variety of forms (14). Nine of those forms were serving vessels (in decreasing order of prevalence: flat wares, platos, hollow wares, bowls, cups, jicaras, and then equal numbers of tazas, lebrillos, and escudillas). There were three types of storage vessels: albarelos, lids, and bottles. The only food preparation vessels were five molcajetes, and for "other vessels," there were two bacínes and three candeleros. This is similar to other domestic Spanish sites, such as in Saint Augustine (Deagan 1978) and the Caribbean (Deagan 1988).

There were more items related to church activities found at House Q than San Pedro y San Pablo. For instance, all three candeleros from the whole assemblage came from House Q, in addition to two of the escudillas. As the flat wares and platos could have been either offertory plates or serving vessels, it is important to note that House Q had 208 flat wares and 164 platos.

House Q had more newer European forms than older traditional forms. Out of 822 total vessels from House Q, 181 forms were European (three tazas, one jar, two bacínes, one pocillo, three lebrillos, two albarelos, two escudillas, 164 platos, and three candeleros). Only 22 vessels were of traditional forms (four jicaras, 13 bottles, and five molcajetes). The other 619 vessels were left out of this section for the same reason as stated above in the discussion of San Pedro y San Pablo.

Forms Present at House R

House R also had a lot more serving vessels than any other kind. Flat wares were the most common with 72 vessels, followed by 24 hollow wares, 21 platos, 20 bowls, and one cup, platter, and escudilla apiece. There were only two kinds of storage vessels present (one jar and two bottles), and zero food preparation or “other vessels.”

The two bottles are the only artifacts present that could be considered traditional, and only 23 artifacts (the jar, escudilla, and platos) were European. This is similar to research of other Spanish colonial sites in that storage or preparation vessels that were typically not for public use were Indian, while serving (public) vessels were European (Deagan 1988). Of the total 187 artifacts from House Q, 162 had to be ignored for this section because form could not be determined.

WARE TYPES PRESENT IN CALUCO

The types of earthenwares present at the three locations in Caluco are (in chronological order from Postclassic to nineteenth century): Catalina, Pantaleón Plain, Pantaleón Brown, Teofilo, Raimundo, Dario, Apolonio, Telesforo Plain, Teshcal, Camilo, lead-glazed earthenwares, and olive jar (descriptions of these can be found in the Methodology chapter). Of these ware types, everything except the lead-glazed earthenwares and olive jars are traditional wares.

Earthenware Types in Caluco

San Pedro y San Pablo had greater variety of Indian-made earthenwares with Dario, Pantaleón Brown, Pantaleón Plain, Raimundo, Camilo, Telesforo Plain, Catalina,

and Apolonio vessels all present. It had none of the Teshcal vessels, and split with both houses on the lead-glazed earthenwares. A greater variety of Indian earthenwares was expected as the church's population was Indian.

Of the materials from House Q that I analyzed, there were six vessels of traditional ware types: one Teofilo vessel of an unidentified form and five Teshcal molcajetes. The vessels in Verhagen (1997) also include Pantaleón, Telesforo, Raimundo, Dario, Teofilo, and Apolonio, as well as Gines and Alejo, which were not present at San Pedro y San Pablo. The European wares at House Q were four lead-glazed earthenwares, three of which had unidentified forms, and the fourth was a pitcher.

From my analysis, House R had none of the traditional ware types except for one Teshcal vessel with an unidentified form. However, according to Verhagen (1997), there were also vessels of Pantaleón, Telesforo, Raimundo, Dario, Teofilo, and Apolonio. For the European ware types, House R had five lead-glazed earthenwares (three with unidentified forms, one hollow ware, and one escudilla). The presence of Indian-made earthenwares at two Spanish house sites was expected as the Spanish were more likely to adopt Indian materials than the Indians were to adopt Spanish materials (Deagan 1978).

Majolicas in Caluco

There were 15 type of majolicas present in Caluco: Guatemalan Variants A, B, and C; Panama Plain; Panama Polychrome A; Panama Blue on White; Columbia Plain; Yayal Blue on White; Sevilla Blue on White; Sevilla Blue on Blue; Sevilla White; Mexico City Fine Grade; San Luis Mexico City Fine Grade; Puebla Blue on White; and Indigena Ware. The Guatemalan Variants (A, B, and then C) were the most common,

followed by Columbia Plain, the Panama variants, and then just a couple each of the other types.

This was not surprising as the majority of the majolica from Caluco came from either house. Nearly all of these vessels, except for the plain examples, were decorated with Italian designs. The blue decorations can be considered Italian, because even though they were Oriental in origin, Italian potters recreated the designs on their majolicas (Lister and Lister 1976). The Spanish were purchasing Italian-style majolicas in Spain well before potters in Spanish America began recreating the same designs for their customers (Lister and Lister 1976). At San Pedro y San Pablo, however, resistance is not as much noted in the variety of decorations of majolicas, but in the small amount of majolica vessels in general, which is outlined below but will be discussed in more detail later in this chapter.

Majolicas at San Pedro y San Pablo

San Pedro y San Pablo had two known majolica vessels (the other 283 were sherds to which I did not have access), and both were Guatemalan Variant C and unidentified forms. Of the sherds, 180 were Guatemalan Variant A, 20 were Guatemalan Variant B, 35 Guatemalan Variant C, nine Panama Plain, four Panama Polychrome A, 11 Panama Blue on White, four Columbia Plain, two Sevilla Blue on White, two Sevilla White, two Yayal Blue on White, and one Indigena ware. All of these have unidentified forms. A stronger statement regarding the relationship between majolica and resistance could have been achieved if I had been able to analyze these sherds myself.

Majolicas at House Q

There were 796 majolica vessels at House Q. Guatemalan Variants A (376), B (220), and C (152) were the most common, followed by Columbia Plain (19), Panama Polychrome A (7), Panama Blue on White (6), Panama Plain (4), Puebla Blue on White (3), Sevilla Blue on White (3), Mexico City Fine Grade (2), and one each of Sevilla Blue on Blue, Sevilla White, San Luis, Mexico City Fine Grade, and Indigena Ware.

Of the 796 vessels, 181 had later, European forms. These include: three tazas, one jar, two bacínes, one pocillo, three lebrillos, two albarelos, two escudillas, three candeleros, and 164 platos. Only 17 were traditional forms: four jicaras and 13 bottles. Nearly 600 vessels had to be omitted for this part of the discussion because their forms could not be identified beyond hollow ware, flat ware, or unidentified.

Majolicas at House R

Like San Pedro y San Pablo and House Q, House R had more Guatemalan Variant A, B, and then C majolicas than any other type. The breakdown is Guatemalan Variant A (97), Guatemalan Variant B (40), Guatemalan Variant C (25), Columbia Plain (4), Panama Blue on White (2), and one each of Panama Polychrome A, Sevilla Blue on White, Sevilla Blue on Blue, Sevilla White, Mexico City Fine Grade, and Indigena Ware (fewer vessels, but a similar trend as House Q). Over 150 of the majolica sherds were too vague to use for this discussion, but there were two bottles (traditional form) and 21 platos (European form) present at House R.

Both houses had similar trends to other Spanish domestic sites. In Saint Augustine and the Caribbean, for example, the Spanish used their style pottery for

serving vessels, or any kind of vessel that would have been seen by visitors to their homes (Deagan 1978, 1988). Ninety one percent of the majolica from either house were serving vessels (181 vessels out of 198 total majolicas from House Q, and 21 out of 23 for House R).

DECORATIONS

The vessels in my assemblage had a wide variety of decorations, but typically just at either of the houses. The crux of my argument is based on the materials present at San Pedro y San Pablo, where very little variety in decoration existed. While a breakdown of decoration follows, the most important point for my discussion involves the presence of undecorated earthenwares and pie crust rims, both of which will be discussed later in this chapter.

The majority of vessels had Italianate designs, followed by red slip, Oriental designs, and then pie crust rims. The Italianate and Oriental designs were exclusively on majolicas, while the red slips were exclusively on the traditional earthenwares. Pie crust rims were present on both indigenous and European vessels. All of the red slipped vessels came from the church, but the Italianate, Oriental, plain, and pie crust rim vessels were divided among the three locations. House Q had more Italianate and Oriental decorations than either of the other two locations, while San Pedro y San Pablo had more of the plain vessels and those with pie crust rims. House R had the only incised vessel of the whole assemblage, which was an Indigena Ware plato. Decorations on whiteware, stoneware, and porcelain are included in my figures in the analysis chapter, but as those

wares are more recent, they will not be discussed in this thesis (these include transfer prints, stencils, hand-painted, annular ware, molded wares, and decals).

Pie crust rims are only present on serving vessels in my assemblage, and then only on (in decreasing order of percentage) bowls, flat ware, other vessels, platos, lebrillos, hollow wares, and cups. Vessels of these forms were more likely to not have pie crust rims, as can be seen in a comparison of Figures 14 and 15 in the analysis chapter. No vessel forms had only pie crust rims, and platters, tazas, jicaras, pitchers, pocillos, and escudillas had no pie crust rims.

COLONOWARE COMPARISON

Of interest in this section is the large number (over 300) of Indian-made earthenware vessels from San Pedro y San Pablo. While all the sherds were analyzed for specific types (which can be found listed in the methodology chapter), it is best for the following discussion to not separate them but keep them grouped together under the heading of “Indian-made earthenware.” These vessels were found at the church with a few European-made pieces, and I believe their presence indicates resistance on the part of the indigenous laborers residing at the church. Examining how colonoware has been used as resistance by African Americans in the U.S. can provide insight in how Indian-made pottery in Caluco could have been used in the same manner.

There are several similarities between colonoware from the United States and the Indian-made coarse earthenware found at San Pedro y San Pablo. First, the increasing presence of colonoware in the Chesapeake is tied to both an increase in the African population and distinctions by race (Matthews 2010). Even though the ceramics at San

Pedro y San Pablo were produced by indigenous residents and not African slaves, the large number present when European ceramics were available could indicate a similar occurrence. Latin America as a whole was going through virtually the same thing, with lots of laws (*repartimiento*, *encomienda*, *congregación*, and *reducción* have already been discussed in the historical background chapter) being enacted that formalized these racial differences.

Another similarity in regard to colonoware is the organization of Virginia landscapes when compared to Caluco. Colonial Virginia had certain areas for whites (plantations, churches, courthouses, and other public structures) and certain areas for blacks (houses, work areas, fields, and forests) (Matthews 2010; Upton 1988, 1990). These places allowed the slaves to create a “sense of belonging” in a community in areas where whites had no influence (Matthews 2010). This is visible in the church in Caluco. San Pedro y San Pablo was maintained by indigenous laborers and it is reasonable to suggest that the people who worked here continued their ceramic traditions as a way to maintain their identity and a sense of belonging during the racial turmoil of the Spanish colonial period.

Colonoware was an active form of resistance utilized by slaves and had West African origins (Ferguson 1980, 1991). Matthews (2010) and Ferguson (1991) have already been discussed, but there are several other examples of colonoware being used as resistance. This can be seen in the maroon community of Palmares, Brazil, and Orser and Funari (2001) argue that colonoware helped create a sense of belonging even with outside influences. Other areas where colonoware was present and used as resistance include Jamaica, Dominican Republic, Brazil, Florida, and North Carolina (Weik 1997).

Agorsah (1993) discusses the West African antecedents of colonoware and how it was then used as resistance in the Caribbean. Also, not just ceramics have been used to resist colonialism. In Xaltocan, Mexico, the Indians continued their stone tool production after the introduction of steel knives and even began producing chipped-stone tools again, which they had stopped well before the arrival of the Spanish (Rodríguez-Alegría 2008). Another example is Rancho Petaluma in California, where resistance is one of the possibilities that the Indians could still have been using lithics when Spanish substitutes were available (Silliman 2001).

The continual production of the earthenware vessels at the church in Caluco can be seen in a similar manner to colonoware. The vessels were produced during times of greater interaction and the landscape in which both types of ceramics were similar. Resistance was practiced and can be seen in that European-made wares in a variety of types were prevalent at the church, so the indigenous earthenwares were not necessarily needed. Matthews (2010) argues that Africans in the United States used colonoware production to make a statement that they were “unlike them” (whites), which is how I believe the Indians at Caluco were using their earthenwares. Also, both examples were of earlier traditions (colonoware from western Africa and some of the pottery from Caluco continued from before the colonial period), so this continuation could have been what gave both groups a sense of belonging and a way to band together during the tumultuous times experienced in both places.

Colonoware Forms Comparison

Comparing the forms of the local earthenwares in Caluco to colonoware forms can show resistance, as well. Matthews (2010) found that in Virginia, colonoware and European wares displayed similar forms. He states that in the past, archaeologists have assumed that this merely means more interaction, but they did not take into account all the cultural processes coming into play, such as domination and resistance (Matthews 2010: 181). Instead, the slaves in Virginia were “asserting a position within society to challenge slavery and their exclusion” (Matthews 2010: 181).

Others have found differences between colonoware and European forms. At Brazilian and Jamaican maroon sites, colonoware was more commonly found in the form of cooking (giant cooking pots) and storage vessels (large tubs and different-sized water jugs) (Weik 1997). Likewise, sites in the Caribbean also revealed that colonoware was usually of large cooking or storage forms (Agorsah 1993).

Ferguson (1991) too found differences in colonoware forms when compared to European forms, and he focused more on the reason why these differences existed. Slaves in South Carolina ate the same way they did in West Africa, using similar vessels and cooking techniques (Ferguson 1991). Common forms found in both places included cooking jars and serving bowls (Ferguson 1991). Also, European-Americans preferred to use native- and African-made goods for some foods, such as okra (Ferguson 1991). Ferguson (1991: 28, 37) states that the use of traditional African forms was resistance against “European-American ideology” as the slaves were not “surrounded by an

everyday symbolic environment that reinforced and explained their position in a hierarchy.”

There were several parallels between the materials found at San Pedro y San Pablo and colonoware. Before the conquest, the most common serving vessels were large bowls, while the most common storage vessels were jars and the most common food preparation vessels were bacíns, ollas, sack vessels, and comals (Sampeck 2007). Forms introduced during the Colonial period include: albarelos (drug jars that were introduced in Spain by Muslims, escudillas (either wide, small bowls or large coffee cups), jicaras and pocillos (cups used to drink chocolate), lebrillos (large bowls used to wash hands at the table), and tazas (either cups or small bowls) (Lister and Lister 1976). At San Pedro y San Pablo, out of 241 earthenwares, 27% (65 total) were of European forms. In contrast, 73% (176 total) retained traditional forms (forms categorized as hollowware, flatware, unidentified, open, closed, or other were not calculated for this section of the analysis). As stated above, Matthews (2010: 181) found that in Virginia, similar forms between colonoware and European wares meant not only greater interaction, but a “challenge to slavery and exclusion,” which could account for the similarities found in Caluco.

While there were definitely some similarities in forms, resistance using foodways could account for the larger amount of differences. There were 45 earthenware vessels of European forms found at San Pedro y San Pablo (bowls, lebrillos, and platos). In contrast, there were 55 serving vessels of traditional forms and all of these were either hemispherical bowls or straight-sided bowls. So there was more variety of European forms, but traditional forms were still more common. For food preparation vessels, none

were European, while the 60 earthenware vessels were of traditional forms (bacíns, sack vessels, ollas, and comals). For food storage vessels, the trend was the same: 20 (35%) were European-form bottles, while 37 (65%) were traditional jars. Food preparation vessels were more common in the Caribbean, South Carolina, Jamaica, and Brazil, but what is important to note is that at all these places and Caluco, all of these were traditional forms to the enslaved populations. This indicates resistance at the church in that the laborers there did not change their diet in response to Spanish demands, and instead resisted their positions in the hierarchy.

Colonoware Decoration Comparison

A comparison to colonoware can also be used regarding decorations. The vast majority of African-American colonoware is undecorated (Ferguson 1991). Ferguson (1991: 32) suggests that this is because homogeneity of the vessels “emphasized the similarities of slaves and reinforced their common heritage and their differences from whites.”

While 102 (32%) of the earthenware vessels at the church were decorated with red slips, 68% (218) of the vessels were not decorated at all. This could indicate that the Indians had a similar mindset as the slaves in South Carolina in that they believed similarity in pots symbolized their common heritage. As for the vessels with red slips, the makers of these could just have been carrying on earlier traditions, as some pre-Columbian pottery in the region displayed red slips (Verhagen 1997). What is interesting about the red-slipped examples from Caluco is that while almost all were on traditional forms, a lebrillo and brimmed plato also were decorated with slips.

Majolica

I have used the small number of majolica from San Pedro y San Pablo to prove that the Pipil who occupied the church were picking Indian wares over this inexpensive commodity. It is also possible that they were using the majolica vessels they did have as resistance as well. In Xaltocan, Mexico, it was determined that commoners were using majolica to “subvert structures of power...” (Rodríguez-Alegría 2010: 51). Instead of adopting vessels of everyday use, the commoners of Xaltocan took showy Spanish serving vessels that they used in “feasts of empowerment” (Rodríguez-Alegría 2010: 65). The Pipil of San Pedro y San Pablo could have used their majolica in a similar manner, although this would be a stronger argument if I had been able to analyze the majolica from the church myself.

Pie Crust Rims

A final look at resistance involves the 18 earthenware vessels with pie crust rims from the church. At first glance, the presence of pie crust rims on Indian-made ceramics would indicate that the Indians at the church were not resisting, as pie crust rims are a marker of Spanish influence (Sampeck 2007). However, the Spanish were not pleased that Indians adopted this trait, as they saw it as theft by the Indians of their ideas (Rodríguez-Alegría et al. 2003; Sampeck 2015).

TWO HOUSES

The majority of the above discussion has dealt with what was present at the church, but what can be said about houses Q and R of Caluco? As I had access to very few of the indigenous ceramics from either house, only general assumptions can be made

here. As stated in the historical background chapter, the homeowners were *encomenderos* who employed the Pipil as laborers in cacao production (Verhagen 1997).

Of interest in this section is a comparison of the majolica found at the two houses compared to the church. At San Pedro y San Pablo, 285 sherds were located, compared to 796 vessels from House Q and 194 vessels from House R. Archaeologists have tended to call majolica high status items, but Voss (2012) states that majolica was among the cheapest wares available. Her research focused on invoices of ceramics from two presidios in Alta California and found that form of the vessel was more important than type or decoration and that the majolicas were actually some of the cheapest ceramics acquired (Voss 2012). This research contradicted the notions that 1) “ceramics imported from Europe and China are more expensive” and 2) “majolica ceramics are the highest-status ware of any ceramics produced in Spanish America” (Voss 2012). However, Voss (2012) was dealing with an eighteenth-century site in California, so there is the possibility that majolica meant and was worth something different there than in sixteenth-century El Salvador.

Following Voss’s (2012) statement that form was more important than ware type or decoration, resistance regarding majolica can be noted at the church when compared to the majolica from either house. At houses Q and R, when form was able to be identified for each majolica, it was nearly always a Spanish form (cup, jicara, pocillo, lebrillo, albarello, escudilla, plato, various types of bowls, bottle, candelero, and lid). Only four majolica vessels out of 970 had an indigenous form (one hemispherical bowl, 1 jar, and 2 bacíns). However, 68% of the total majolica vessels from either house could only be classified as hollowware, flatware, open forms, closed forms, or unidentified, which

could impact this analysis. Of course, this statement could be stronger if I had been able to analyze the majolicas from the church, but based on the trends of the other ceramics available, indigenous forms were still more important to the indigenous residents of the church than the Spanish *encomenderos* of the two houses.

All three locales had many Indian-made earthenwares: 16,059 grams at House R and 44,572 grams at House Q (Verhagen 1997). How does the presence of earthenwares at San Pedro y San Pablo indicate resistance when these types were present at Spanish domestic sites in Caluco as well? The Spanish had no qualms about adopting Indian materials, especially those relating to storage and preparation, as seen in Spanish domestic contexts in Saint Augustine and the Caribbean (Deagan 1978, 1988). However, the assemblage at San Pedro y San Pablo is dominated by these types of vessels when European wares were readily available.

CANDELEROS

Three candelero sherds were recovered in Caluco. What is interesting is that none were from the church. All three vessels were Guatemalan Polychrome Variant A majolicas from House Q. Candles were an important aspect of Catholic services, first introduced to the Pipil specifically for worship, and are “clear evidence of Spanish influence” (Verhagen 1997:385), so it would be expected to find candeleros at a church.

SUMMARY

Regarding my first two research questions (Did the Pipil of Caluco resist evangelization at San Pedro y San Pablo? Can resistance be determined by comparing ceramics of the church to ceramics from privately-owned residences?), my analysis

indicates that the answer to both of these questions is yes. For the third question (What are the characteristics of the ceramics in the area of the church in Caluco?), the ceramics of San Pedro y San Pablo consisted mainly of many Indian-made earthenware vessels with a variety of forms, some majolica (although it is not known what forms these took), some red-slipped local earthenwares, and a few pie crust rims.

For question number four (How do ceramic ware, form, and decoration indicate conformity or resistance?), resistance was evident in all these characteristics when comparing the assemblage to colonoware from the United States: local earthenwares in traditional forms with traditional or no decorations were more common than anything the Spanish introduced. A number of the vessels from the church displayed Spanish pie crust rims; however, the Spanish did not condone this taking of their stylistic ideas.

The first four questions can be answered easily, while the fifth question is a bit harder to answer (How do church area ceramics compare to private, domestic contexts in Caluco?). While the Church is comprised mostly of Indian earthenwares and little majolica, the houses had more of an even mix. The difficulty in answering this question results from not being able to analyze for myself the majolica from San Pedro y San Pablo or most of the earthenwares from Houses Q and R. However, the materials to which I did have access present enough of a picture to realize something different was taking place in San Pedro y San Pablo than either house site.

CHAPTER VI

CONCLUSION

This thesis research focused on evidence for resistance to evangelization of Pipil workers at San Pedro y San Pablo, a sixteenth-century colonial parish church in Caluco, El Salvador, by comparing the ceramics from the church to two houses, also located in Caluco. Ceramics were grouped together by vessels, and then analyzed by ware, form, and decoration.

There is evidence of resistance at Caluco: local wares were produced after the introduction of Spanish wares (similar to colonoware by African American slaves in the United States); there were a lot more Spanish-introduced forms at either of the two houses than at the church; no Spanish-influenced decorations were found at any of the vessels from San Pedro y San Pablo (except for pie crust rims, which does indicate resistance as the Spanish did not approve of their designs being copied).

I think that resistance to evangelization is hard to determine, as Lockhart (1992) notes that Indians in Latin America readily accepted their conquerors religion whenever they were overtaken. However, I believe that the Pipil at San Pedro y San Pablo were resisting both the harsh conditions of Spanish colonization and evangelization. Life in sixteenth-century Caluco was harder than life in other areas of Latin America during the

same time because of the cacao trade (Sampeck 2015). Resisting Catholic evangelization could have been the force that unified the Pipil.

For the Caluco materials, 1394 vessels were analyzed. A wide variety of indigenous earthenwares were present, nearly all from San Pedro y San Pablo. For majolicas, however, the majority of the vessels came from either House Q or House R. Some majolica was found at the church, but a small number when compared to the other two locales (794 majolica vessels from House Q, versus 283 majolica sherds from San Pedro y San Pablo). This indicates resistance in that the indigenous Pipil who inhabited the church were mainly choosing it over European-style ceramics, which were inexpensive and made available to them. My conclusion regarding majolica could have been improved if I had been able to analyze the majolica sherds from San Pedro y San Pablo for vessel count myself, instead of merely relying on sherd counts.

Another issue that needs to be resolved is that there was a large amount of indigenous earthenwares recovered at both houses, which could refute my statements likening the church wares to colonoware and resistance. However, I think resistance was still the case because the indigenous wares were the vast majority of the wares from San Pedro y San Pablo. Also, the Pipil were likely to be the cooks using the ceramics in the Spanish houses, so the indigenous materials found there could still be interpreted as resistance. Still, a way this analysis could have been improved would have been to examine these sherds myself for ware type, form, and decoration instead of merely relying on Verhagen's weights for these wares. At the very least, I should have weighed the indigenous wares from San Pedro y San Pablo for comparison to Houses Q and R.

The Spanish introduced a large number of serving vessel forms to the area, of which very few were present at San Pedro y San Pablo, but nearly all were present at House Q (House R did not have a great number, but that could be because there were fewer ceramics total found at House R). San Pedro y San Pablo dominated in hemispherical and straight-sided bowls and preparation and storage vessels, none of which were Spanish introductions, and the majority of which were indigenous earthenwares in the style of pre-conquest vessels.

San Pedro y San Pablo's earthenwares continued to be red slipped; no typical Spanish decorations appeared on church ceramics except pie crust rims. At the outset, pie crust rims present on church materials did not appear to be evidence of resistance to me, until it was discovered that the Spanish were not thrilled when Indians adopted their decorations on indigenous earthenwares (Sampeck 2015).

The overall importance of this research was to determine if resistance to evangelization took place at San Pedro y San Pablo, an unexamined question in the vast amount of research already conducted with Caluco materials. It is my conclusion that the Pipil of the church did resist both evangelization and the harsh conditions of colonial life in sixteenth-century colonial life in Caluco, El Salvador.

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APPENDIX A

COMPLETE CERAMIC INVENTORY

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
1	94-3/2/3	Danto	bowl	base	round	red slip			1	
2	94-3/2/28	Danto	straight neck or albarello	rim		plain		5 cm	1	
3	94-3/2/16	Danto	bowl, escudilla	body		red slip			1	sharp basal angle
4	94-3/2/26	Danto	excavate bowl	rim		red slip		18 cm	1	
5	94-3/2/22	Danto	bowl	body		plain	interior beveled pie crust rim		1	
6	94-3/2/10	Danto	recurved bowl, escudilla	rim		red slip		15 cm	1	sharp basal angle
7	94-3/2/14	Danto	water bottle	body		red slip			1	
8	94-3/2/14	Danto	water bottle	body		red slip			1	
9	94-3/2/14	Danto	bowl	rim		red slip	handle on the rim has been broken off		1	
10	94-3/2/14	Danto	water bottle	strap handle and body		red slip, geometric design			2	
11	94-3/2/14	Danto	water bottle	strap handle		red slip			1	
12	94-3/2/14	Danto	excavate bowl	rim		red slip	rounded rim		1	
13	94-3/2/14	Danto	plate	body		plain			1	
14	94-3/2/14	Danto	brimmed plate	cavetto		red slip			1	
15	94-3/2/14	Danto	water bottle	neck		red slip			1	
16	94-3/2/14	Danto	closed form (jar neck or albarello)	rim		plain			1	
17	94-3/2/14	Danto	recurved bowl	rim		plain			1	
18	94-3/2/30	Danto	carinated bowl	rim		red slip		15 cm	1	
19	94-3/2/30	Danto	hollow ware	body		red slip			1	
20	94-3/2/30	Danto	bowl	rim		red slip			1	
21	94-3/2/30	Danto	hemispherical open bowl	rim		red slip			1	
22	94-3/2/30	Danto	water bottle	jar neck		red slip			1	
23	94-3/2/30	Danto		strap handle		plain			1	
24	94-3/2/30	Danto		strap handle		plain			1	
25	94-3/2/30	Danto		strap handle		red slip			2	
26	94-3/2/11	Danto		strap handle		plain			1	
27	94-3/2/11	Danto	hemispherical bowl	rim		red slip	rounded rim	15 cm	1	
28	94-3/2/11	Danto		strap handle		red slip			1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
29	94.3/2/11	Dario	hemispherical bowl	body		red slip			1	
30	94.3/2/11	Dario		strap handle		plain			1	
31	94.3/2/11	Dario	lemblo	rim	straight sides	red slip	interior beveled rim		1	
32	94.3/2/11	Dario	bowl	rim		red slip	rounded rim		1	
33	94.3/2/11	Dario	water bottle	body		plain	rounded rim	10 cm	1	belging neck jar
34	94.3/2/11	Dario	bottle	rim					1	bottle neck
35	94.3/2/11	Dario	water bottle	body		red slip			2	
36	94.3/2/24	Dario	hemispherical bowl	rim		red slip stripe			1	
37	94.3/2/24	Dario	bowl	rim	straight sides	plain			1	
38	94.3/2/18	Dario		body		red slip			1	
39	94.3/2/18	Dario	hollow ware	body		red slip			1	possible bowl
40	94.3/2/12	Dario	fine bowl	rim		red slip	interior beveled rim		1	
41	94.3/2/12	Dario	small bowl	rim		red slip	interior beveled rim		1	
42	94.3/2/12	Dario	hemispherical bowl	rim		red slip	interior beveled rim	12 cm	1	
43	94.3/2/12	Dario		rim		red slip	rounded open rim		1	
44	94.3/2/12	Dario	hemispherical bowl	rim		red slip	interior beveled rim		1	
45	94.3/2/12	Dario	recurved bowl	rim		red slip	interior beveled rim	20 cm	1	keop handle on top
46	94.3/2/12	Dario	recurved bowl	rim		red slip	interior beveled rim		1	
47	94.3/3/6	Dario	hemispherical bowl	rim		red slip	interior beveled rim	14 cm	1	
48	94.3/2/6	Dario		strap handle		plain	rounded rim		1	
49	94.3/2/6	Dario	hemispherical bowl	rim		red slip	interior beveled rim		1	
50	94.3/2/6	Dario	bowl	body		red slip	interior beveled rim		1	
51	94.3/2/6	Dario	bowl	body		red slip	rounded rim		1	
52	94.3/2/6	Dario		rim		red slip			1	Buenaventura
53	94.3/2/13	Dario	water bottle	body		red slip			1	
54	94.3/2/13	Dario	globular jar	strap handle		plain			1	
55	94.3/2/13	Dario	brimmed plate	cucaveto		plain			1	implica form
56	94.3/2/13	Dario	water bottle	body		plain			1	
57	94.3/2/5	Dario	water bottle	body and jar neck		red slip on one			2	
58	94.3/2/13	Panateon brown	sack vessel	rim		plain	direct rim		1	
59	94.3/2/23	Panateon brown	hemispherical bowl	rim		plain	interior beveled rim	15 cm	1	
60	94.3/2/81	Panateon brown	hemispherical bowl	rim		plain	rounded rim, interior	21 cm	1	
61	94.3/2/81	Panateon brown	deep conical	rim		plain	direct rim		1	
62	94.3/2/25	Panateon brown	sack vessel	rim, big handle		plain	rounded rim, interior	18 cm	2	
63	94.3/2/14	Panateon brown	conical	rim		plain	rounded rim, interior		1	
64	94.3/2/14	Tecofilo	hemispherical bowl	rim		red slip	bolster	17 cm	1	
65	94.3/2/14	Tecofilo	straight sided bowl	rim		red slip		15 cm	1	
66	94.3/2/14	Tecofilo	hemispherical bowl	rim		red slip	rounded rim	20 cm	1	
67	94.3/2/14	Tecofilo		rim	straight sides	plain	rounded rim		1	
68	94.3/2/14	Tecofilo	water bottle	neck		red slip	rounded rim		1	
69	94.3/2/10	Tecofilo	decorative bowl	rim		red slip	interior beveled rim		1	
70	94.3/2/10	Tecofilo	bowl	rim		plain	interior beveled rim	16 cm	1	
71	94.3/2/25	Tecofilo	hemispherical bowl	rim		plain	interior beveled rim		1	
72	94.3/2/25	Tecofilo	bowl	rim		red slip	interior beveled rim		1	
73	94.3/2/23	Tecofilo	hemispherical bowl	rim		red slip	interior beveled rim		1	
74	94.3/2/23	Tecofilo	water bottle	body		red slip	interior beveled rim		1	

Table Continues

vessel #	lot	ware	form	vessel part	real description	decoration	rim description	diameter	# of sherds	other comments
75	94.3/2/81	Teotillo	bowl	rim		red slip	rounded rim	15 cm	1	
76	94.3/2/81	Teotillo	hemispherical bowl	rim		red slip	rounded rim	15 cm	1	
77	94.3/2/81	Teotillo	hemispherical bowl	rim with loop handle on top		red slip	interior beveled rim	15 cm	2	
78	94.3/2/15	Teotillo	hemispherical bowl	body		red slip			1	
79	94.3/2/29	Teotillo	hemispherical bowl	rim with loop handle on top		red slip	rounded rim	17 cm	1	
80	94.3/2/20	Teotillo	water bottle	body		red slip			1	
81	94.3/2/30	Teotillo	hemispherical bowl	rim		red slip	rounded rim	14 cm	1	
82	94.3/2/12	Teotillo	hemispherical bowl	rim		red slip			1	
83	94.3/2/24	Teotillo		loop handle with node		plain			1	
84	94.3/2/13	Teotillo	hemispherical bowl	rim		red slip	interior beveled pie crust rim	30 cm	1	
85	94.3/2/6	Teotillo	hemispherical bowl	rim		red slip	rounded rim		1	
86	94.3/2/6	Teotillo	hemispherical bowl	rim		red slip	interior beveled pie crust rim		1	
87	94.3/2/6	Teotillo	hemispherical bowl	rim		red slip	interior beveled rim		1	
88	94.3/2/6	Teotillo	hemispherical bowl	rim		red slip	interior beveled rim		1	
89	94.3/2/6	Teotillo	bowl	rim		red slip	rounded rim		1	
90	94.3/2/6	Teotillo	hemispherical bowl	rim		red slip	rounded rim		1	
91	94.3/2/6	Teotillo		rim		red slip	rounded rim		1	
92	94.3/2/6	Teotillo	bowl	rim		red slip	pie crust rim	20 cm	1	
93	94.3/2/24	Ramundo	hemispherical bowl	rim with lug handle		plain	rounded rim	15 cm	1	
94	94.3/2/11	Ramundo	conical	rim		plain	flat rim		1	
95	94.3/2/14	Ramundo		strap handle		plain			1	
96	94.3/2/14	Ramundo		loop handle		plain			1	
97	94.3/2/6	Ramundo	hemispherical bowl	lug handle		plain			1	
98	94.3/2/6	Ramundo	hemispherical bowl	rim		red slip	interior beveled rim		1	
99	94.3/2/6	Ramundo	hemispherical bowl	rim		plain	interior beveled pie crust rim		1	
100	94.3/2/23	Ramundo	water bottle	rim, "bulging jar neck"		plain			1	
101	94.3/2/23	Ramundo	hemispherical bowl	rim		plain	interior beveled rim with indentations	16 cm	1	
102	94.3/2/6	Panatacon plain	conical	rim		red slip	rounded rim	50 cm	1	
103	94.3/2/6	Panatacon plain	jar (jar neck: straight or albarelo)	rim		plain	rounded rim	10 cm	1	
104	94.3/2/6	Panatacon plain	rim	rim		plain	rounded rim	25 cm	1	
105	94.3/2/6	Panatacon plain	conical	rim		plain	flat rim	25 cm	1	
106	94.3/2/6	Panatacon plain		rim		red slip	rounded rim	15 cm	1	
107	94.3/2/6	Panatacon plain	hemispherical bowl	rim		plain	rounded rim	15 cm	1	
108	94.3/2/6	Panatacon plain	suck vessel	rim with lug handle		plain	rounded rim	25 cm	1	
109	94.3/2/6	Panatacon plain	plate	rim		red slip	pie crust rim	30 cm	1	
110	94.3/2/6	Panatacon plain		strap handle		plain			1	
111	94.3/2/6	Panatacon plain		loop handle		plain			1	
112	94.3/2/6	Panatacon plain	recurved jar	rim with lug handle		red slip on interior		25 cm	1	
113	94.3/2/5	Panatacon plain	conical	rim		plain	rounded rim	30 cm	1	
114	94.3/2/17	Panatacon plain	straight-sided jar or bowl	rim		plain	rounded rim	20 cm	1	
115	94.3/2/16	Panatacon plain	recurved jar	rim		plain	interior beveled rim	14 cm	1	
116	94.3/2/16	Panatacon plain	recurved jar	rim		plain	interior beveled rim	20 cm	1	
117	94.3/2/81	Panatacon plain	conical	interior beaker		red slip	rounded rim		1	
118	94.3/2/81	Panatacon plain	conical	interior beaker		plain	rounded rim		1	
119	94.3/2/25	Panatacon plain	kenble	rim		plain	rounded rim	25 cm	1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
120	94.3/2/25	Panateon plain	suck vessel	rim		plain	rounded rim	24 cm	1	
121	94.3/2/25	Panateon plain	jar	rim		plain	rounded rim	30 cm	1	
122	94.3/2/25	Panateon plain	straight-sided basin or large bowl	rim		plain	rounded rim	25 cm	1	
123	94.3/2/25	Panateon plain		rim		plain	flat rim	21 cm	1	
124	94.3/2/24	Panateon plain	hemispherical bowl	rim		plain	rounded rim	20 cm	1	
125	94.3/2/24	Panateon plain	open bowl	rim	rounded sides	plain		21 cm	1	
126	94.3/2/24	Panateon plain	olla	rim		plain	rounded rim	25 cm	1	
127	94.3/2/24	Panateon plain	small olla	rim		plain	flat rim	15 cm	1	
128	94.3/2/24	Panateon plain		strap handle		plain			1	
129	94.3/2/24	Panateon plain	straight-sided bowl or basin	rim		plain	rounded rim	20 cm	1	
130	94.3/2/24	Panateon plain	lebrillo	rim		plain		23 cm	1	
131	94.3/2/23	Panateon plain	suck vessel	rim		plain	rounded rim		1	
132	94.3/2/23	Panateon plain	straight-sided open bowl	rim		plain	rounded rim	20 cm	1	
133	94.3/2/23	Panateon plain	olla	rim		plain	rounded rim	30 cm	1	
134	94.3/2/23	Panateon plain	straight-sided jar	rim		red slip	rounded rim		1	
135	94.3/2/23	Panateon plain	excavate jar	rim		plain	rounded rim	21 cm	1	
136	94.3/2/14	Panateon plain	suck vessel	rim		plain			1	
137	94.3/2/14	Panateon plain	jar or basin	rim		plain	flat rim	15 cm	1	
138	94.3/2/14	Panateon plain	suck vessel	rim		plain	rounded rim		1	
139	94.3/2/14	Panateon plain	straight-sided bowl or basin	rim		plain	rounded rim		1	
140	94.3/2/14	Panateon plain		body		plain			1	
141	94.3/2/14	Panateon plain	open straight-sided bowl	rim		plain	flat rim		1	
142	94.3/2/14	Panateon plain	jar or basin	rim		plain	rounded rim	21 cm	1	
143	94.3/2/14	Panateon plain	recurved jar	rim		red slip			1	
144	94.3/2/14	Panateon plain	suck vessel	rim		plain	rounded rim		1	
145	94.3/2/14	Panateon plain	open straight-sided bowl	rim		plain		17 cm	1	
146	94.3/2/14	Panateon plain	straight-sided bowl	rim		plain		10 cm	1	
147	94.3/2/14	Panateon plain	straight-sided open bowl	rim		red slip		18 cm	1	
148	94.3/2/14	Panateon plain	straight-sided jar or basin	rim		plain	rounded rim		1	
149	94.3/2/14	Panateon plain	suck vessel	rim		plain			1	
150	94.3/2/14	Panateon plain	straight-sided bowl	rim		red slip on interior			1	
151	94.3/2/14	Panateon plain	straight-sided open bowl	rim		plain		29 cm	1	
152	94.3/2/14	Panateon plain	straight-sided basin	rim		plain		35 cm	1	
153	94.3/2/14	Panateon plain	suck vessel	rim		red slip		22 cm	1	
154	94.3/2/14	Panateon plain	carinated bowl	rim		plain		20 cm	1	
155	94.3/2/14	Panateon plain		body		plain			1	
156	94.3/2/14	Panateon plain	jar	rim		plain	rounded rim	23 cm	1	
157	94.3/2/14	Panateon plain	hemispherical jar	rim		plain		20 cm	1	
158	94.3/2/14	Panateon plain	recurved jar	rim with lug handle		plain			1	
159	94.3/2/14	Panateon plain	recurved jar	rim		plain		26 cm	1	
160	94.3/2/14	Panateon plain		rim		plain		20 cm	1	
161	94.3/2/14	Panateon plain	comal	rim		plain		50 cm	1	
162	94.3/2/14	Panateon plain	suck vessel	rim with lug handle		plain			1	
163	94.3/2/14	Panateon plain	straight-sided bowl	rim		plain	flat rim		1	
164	94.3/2/14	Panateon plain		rim		plain		32 cm	1	
165	94.3/2/14	Panateon plain	recurved jar	rim with lug handle		plain			1	
166	94.3/2/14	Panateon plain	recurved jar	rim with lug handle		plain		22 cm	1	
167	94.3/2/14	Panateon plain		strap handle		plain			1	
168	94.3/2/20	Panateon plain	basin or deep comal	rim		plain	rounded rim	30 cm	1	
169	94.3/2/30	Panateon plain	hemispherical bowl	rim		plain	rounded rim	15 cm	1	

Table Continues

vessel #	lot	ware	form	vessel part	tail description	decoration	rim description	diameter	# of sherds	other comments
170	94-3/2/30	Panatecon plain	excavate bowl	rim		red slip	rounded rim	23 cm	1	
171	94-3/2/30	Panatecon plain		rim		red slip	rounded rim	17 cm	1	
172	94-3/2/30	Panatecon plain	hemispherical bowl	rim		red slip	rounded rim	20 cm	1	
173	94-3/2/30	Panatecon plain		rim		red slip	rounded rim	35 cm	1	
174	94-3/2/30	Panatecon plain	olla	rim		plan	rounded rim	20 cm	1	
175	94-3/2/30	Panatecon plain		rim		plan	rounded rim	23 cm	1	
176	94-3/2/30	Panatecon plain	hemispherical bowl	rim		red slip	rounded rim	25 cm	1	
177	94-3/2/30	Panatecon plain	hemispherical bowl	rim		plan	rounded rim	25 cm	1	
178	94-3/2/30	Panatecon plain	olla	rim		plan	rounded rim	20 cm	1	
179	94-3/2/30	Panatecon plain	lebrillo	rim		plan	rounded rim	30 cm	1	
180	94-3/2/30	Panatecon plain	conal	rim		plan	rounded rim	50 cm	1	
181	94-3/2/30	Panatecon plain	bow, open bowl	rim	skates	plan	interior beveled rim		1	
182	94-3/2/30	Panatecon plain	conal	rim		plan	rounded rim		1	
183	94-3/2/30	Panatecon plain	sack vessel	rim		plan	rounded rim		1	
184	94-3/2/30	Panatecon plain	conal	rim		red slip	rounded rim		1	
185	94-3/2/30	Panatecon plain	conal	rim		plan	rounded rim	40 cm	1	
186	94-3/2/30	Panatecon plain	conal	rim		plan	rounded rim	35 cm	1	
187	94-3/2/30	Panatecon plain	sack vessel	rim		plan	flat rim	22 cm	1	
188	94-3/2/30	Panatecon plain	sack vessel	rim		plan	flat rim		1	
189	94-3/2/30	Panatecon plain	open jar	rim	straight sides	plan	flat rim	23 cm	1	
190	94-3/2/30	Panatecon plain	recurved jar	rim with lug handle		plan	flat rim		1	
191	94-3/2/30	Panatecon plain	sack vessel	rim with lug handle		plan	flat rim		1	
192	94-3/2/30	Panatecon plain	round-sided jar	rim with lug handle		plan	rounded rim	15 cm	1	
193	94-3/2/30	Panatecon plain	recurved bowl/or jar	rim		plan	rounded rim	20 cm	1	
194	94-3/2/26	Panatecon plain	bowl	rim		plan			1	
195	94-3/2/26	Panatecon plain	straight-sided bowl	rim	straight sides	plan	rounded rim	15 cm	1	
196	94-3/2/4	Panatecon plain	hemispherical jar	rim		plan	flat rim with rounded edges	20 cm	1	
197	94-3/2/4	Panatecon plain	conal	rim		plan	flat rim	40 cm	1	
198	94-3/2/12	Panatecon plain		loop handle		plan			1	
199	94-3/2/12	Panatecon plain	recurved jar	rim		plan	flat rim	15 cm	1	
200	94-3/2/12	Panatecon plain	hollow ware	rim		plan			1	
201	94-3/2/12	Panatecon plain	recurved jar	rim		red slip on interior		27 cm	1	
202	94-3/2/12	Panatecon plain	bowl	rim		red slip on interior	rounded rim	20 cm	1	
203	94-3/2/10	Panatecon plain		rim		plan		40 cm	1	
204	94-3/2/10	Panatecon plain	conal	rim		plan			1	
205	94-3/2/10	Panatecon plain	recurved jar	rim		plan	modulated rim	23 cm	1	
206	94-3/2/10	Panatecon plain	recurved jar	rim		red slip	interior beveled rim	20 cm	1	
207	94-3/2/10	Panatecon plain	excavate jar	rim		plan	flat rim	21 cm	1	
208	94-3/2/10	Panatecon plain	jar	rim		plan			1	
209	94-3/2/10	Panatecon plain	sack vessel	rim		plan		25 cm	1	
210	94-3/2/10	Panatecon plain	straight-sided bowl	rim		plan	interior beveled rim	25 cm	1	
211	94-3/2/10	Panatecon plain	sack vessel	rim		plan	flat rim	20 cm	1	
212	94-3/2/10	Panatecon plain	sack vessel	rim		red slip	flat rim		1	
213	94-3/2/11	Panatecon plain	conal	rim		plan	flat rim	20 cm	1	
214	94-3/2/11	Panatecon plain	straight-sided bowl	rim		plan		30 cm	1	
215	94-3/2/11	Panatecon plain	conal	rim		plan			1	
216	94-3/2/11	Panatecon plain	jar or bottle	flaring neck		plan			1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
217	04.3/2/11	Panukon plain	jar	flaring rim	plain			25 cm	1	
218	04.3/2/11	Panukon plain		rim	plain			25 cm	1	
219	04.3/2/11	Panukon plain	straight-sided bowl	rim	plain			20 cm	1	
220	04.3/2/11	Panukon plain	comal	rim	plain			45 cm	1	
221	04.3/2/11	Panukon plain	sharp-angled bowl	rim	red slip		interior beveled rim	30 cm	1	
222	04.3/2/11	Panukon plain	sack vessel	rim	plain			20 cm	1	
223	04.3/2/11	Panukon plain	recurved jar	rim	plain			50 cm	1	
224	04.3/2/11	Panukon plain	comal	rim	red slip on interior			20 cm	1	
225	04.3/2/11	Panukon plain	excavate bowl or jar	lug handle	plain			20 cm	1	
226	04.3/2/11	Panukon plain	excavate bowl or jar	rim with lug handle	plain			20 cm	1	
227	04.3/2/11	Panukon plain	excavate bowl or jar	rim	plain			20 cm	1	
228	04.3/2/11	Panukon plain	recurved jar	strap handle	plain			28 cm	1	
229	04.3/2/11	Panukon plain	recurved jar	rim with lug handle	plain			20 cm	1	
230	04.3/2/15	Panukon plain	sack vessel	rim	plain			20 cm	1	
231	04.3/2/15	Panukon plain	comal	rim	plain		interior beveled rim	25 cm	1	
232	04.3/2/15	Panukon plain	jar	out-flaring jar neck	plain		rounded rim	25 cm	1	
233	04.3/2/15	Panukon plain	comal	rim	plain		rounded rim	25 cm	1	
234	04.3/2/15	Panukon plain	sack vessel	rim	plain		flat rim	25 cm	1	
235	04.3/2/13	Panukon plain	low, open bowl	rim	plain		flat rim	20 cm	1	
236	04.3/2/13	Panukon plain	low, open bowl	rim	plain		rounded rim	22 cm	1	
237	04.3/2/13	Panukon plain	hemispherical bowl	rim	plain			35 cm	1	
238	04.3/2/13	Panukon plain	comal	rim	plain			25 cm	1	
239	04.3/2/13	Panukon plain	sack vessel	rim	plain		flat rim	43 cm	1	
240	04.3/2/13	Panukon plain	sack vessel	rim with lug handle	plain		flat rim	28 cm	1	
241	04.3/2/13	Panukon plain	sack vessel	rim	plain		flat rim	32 cm	1	
242	04.3/2/13	Panukon plain	sack vessel	rim	plain			15 cm	1	
243	04.3/2/21	Panukon plain	portrigger hemispherical jar	strap handle	plain		flat rim	26 cm	1	
244	04.3/2/21	Panukon plain	straight-sided bowl	rim	plain		interior beveled rim	25 cm	1	
245	04.3/2/21	Panukon plain	low, open bowl	rim	red slip			30 cm	1	
246	04.3/2/21	Panukon plain	straight-sided bowl	rim	plain			40 cm	1	
247	04.3/2/21	Panukon plain	low, open bowl	rim	plain			50 cm	1	
248	04.3/2/18	Panukon plain	comal	rim	plain			20 cm	1	
249	04.3/2/18	Panukon plain	sack vessel	interior bolster	red slip		flat rim	20 cm	1	
250	04.3/2/18	Panukon plain	hemispherical bowl	rim	plain			20 cm	1	
251	04.3/2/18	Panukon plain	comal	rim	plain			20 cm	1	
252	04.3/2/83	Cumilo	water bottle	body	red slip			45 cm	1	
253	04.3/2/10	Cumilo	water bottle	body	red slip			45 cm	1	
254	04.3/2/11	Cumilo	water bottle	body	red slip			45 cm	1	
255	04.3/2/84	Cumilo	water bottle	body	red slip			45 cm	1	
256	04.3/2/81	Cumilo	hollow ware	body	red slip			45 cm	1	
257	04.3/2/81	Cumilo	recurved jar	rim	plain		interior beveled rim	30 cm	1	
258	04.3/2/6	Telestoro plain	comal	rim	plain		rounded rim	20 cm	1	
259	04.3/2/11	Telestoro plain	globular jar	body with loop handle	plain			20 cm	1	
260	04.3/2/17	Telestoro plain	comal	rim	plain		rounded rim	20 cm	1	
261	04.3/2/26	Telestoro plain	body	body	plain			20 cm	1	
262	04.3/2/26	Telestoro plain	body	body	plain			20 cm	1	
263	04.3/2/26	Telestoro plain	body	body	plain			20 cm	1	
264	04.3/2/18	olive jar	body	body	plain			20 cm	1	
265	04.3/2/18	olive jar	body	body	plain			20 cm	1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
	269 94.3/2/18	olive jar		body		plain			1	
	270 94.3/2/20	olive jar		body		plain			1	
	271 94.3/2/20	olive jar		body		plain			1	
	272 94.3/2/30	olive jar		body		plain			1	
	273 94.3/2/30	olive jar		body		plain			1	
	274 94.3/2/11	olive jar		body		plain			1	
	275 94.3/2/11	olive jar		body		plain			1	
	276 94.3/2/11	olive jar		body		plain			1	
	277 94.3/2/11	olive jar		body		plain			1	
	278 94.3/2/11	olive jar		body		plain			1	
	279 94.3/2/12	olive jar		body		plain			1	
	280 94.3/2/5	olive jar		body		plain			1	
	281 94.3/2/24	olive jar		body		plain			1	
	282 94.3/2/25	olive jar		body		plain			1	
	283 94.3/2/19	olive jar		body		plain			1	
	284 94.3/2/14	olive jar		body		plain			1	
	285 94.3/2/22	olive jar		body		plain			1	
	286 94.3/2/9	panatkon plain		loop handle		plain			1	
	287 94.3/2/9	panatkon plain		midrib foot		plain			1	
	288 94.3/2/54	panatkon brown	flat base jar	body		plain			1	
	289 94.3/2/54	panatkon brown		body		red slip			1	
	290 94.3/2/54	panatkon brown		body		red slip			2	
	291 94.3/2/54	panatkon plain		body		plain			1	
	292 94.3/2/54	panatkon plain		body		plain			1	
	293 94.3/2/54	panatkon plain		body		plain			1	
	294 94.3/2/54	panatkon plain		body		red slip			1	
	295 94.3/2/54	panatkon plain		body		red slip			1	
	296 94.3/2/54	panatkon plain		body		red slip			1	
	297 94.3/2/54	panatkon plain		body		plain			1	
	298 94.3/2/54	panatkon plain		body		plain			1	
	299 94.3/2/54	panatkon plain		body		plain			1	
	300 94.3/2/54	panatkon plain	hollow ware	body		plain			1	
	301 94.3/2/54	panatkon plain		body		plain			1	
	302 94.3/2/54	Tekstforo plain		body		plain			1	
	303 94.3/2/54	Tekstforo plain		body		red slip			1	
	304 94.3/2/54	panatkon plain		body		plain			1	
	305 94.3/2/54	panatkon plain	hemispherical bowl	rim		plain			1	
	306 94.3/2/54	panatkon plain		body		plain			1	
	307 94.3/2/54	Catalhm	bowl	body		plain			1	
	308 94.3/2/86	Tecoflo	jar	flaring neck		red slip	15 cm		1	
	309 94.3/2/17	panatkon plain	bulging jar	neck		plain			1	
	310 94.3/2/14	panatkon plain		body		plain			1	
	311 94.3/2/17	Dario	water bottle	jar neck		red slip			1	Buenaventura
	312 94.3/2/25	panatkon plain		body		plain			1	
	313 94.3/2/11	Tekstforo plain		body		plain			1	
	314 94.3/2/82	lead-glazed redware		body		plain			1	
	315 94.3/2/82	lead-glazed redware		body		plain			1	
	316 94.3/2/15	panatkon plain		body		plain			1	
	317 94.3/2/15	Tecoflo		body		plain			1	
	318 94.3/2/54	lead-glazed earthenware annular base bowl	bowl	rim		plain			1	

Table Continues

#	vessel	lot	ware	form	vessel part	wall	description	rim description	diameter	# of sherds	other comments
319	04.3/2/17	Duro		celleg	effigy (bird)		plain			1	
320	04.3/2/6	Apollonio		hemispherical bowl	body		red slip			1	
321	04.3/2/26	Ramirodo		jar	excavate neck		red slip			1	
322	04.3/2/81	white ware		platter	body		plain			1	
323	04.3/2/81	stone ware		bottle	base		plain			1	
324	04.3/2/17	porcelain			body		plain			1	
325	04.3/2/19	porcelain		large bowl	base with maker's					1	20th century
326	04.3/2/81	porcelain		hollow ware	body		decal (floral)			1	
327	04.3/2/89	porcelain		flat ware	body		plain			1	
329	04.3/2/83	porcelain		bowl	base		plain			1	
330	04.3/2/5	white ware		flat ware	body		annular (blue, 2 thin lines)			1	
331	Q52	mupjica-Guatemalan Variant C		flat ware	body		black frame yellow band			1	
332	Q52	Krank porcelain		hollow ware	body		plain			1	
333	Q53	mupjica-Guatemalan Variant A		crankleto?	body		underglaze yellow			1	
334	Q53	mupjica-Guatemalan Variant B		plito	rim		plain			1	
335	Q53	mupjica-Guatemalan Variant C			body		yellow rim band framed			1	
336	Q56	mupjica-Guatemalan Variant A		hollow ware	body		underglaze yellow and green			1	
337	Q56	porcelain			body		plain			1	
338	Q57	mupjica-Guatemalan Variant A			body		plain and yellow band framed			2	
339	Q57	mupjica-Guatemalan Variant A		hollow ware	body		yellow			1	
340	Q57	mupjica-Guatemalan Variant C			body		hand painted? green			1	
341	Q57	white ware			body					1	
342	Q58	mupjica-Guatemalan Variant A			strip handle		green			1	
343	Q58	mupjica-Guatemalan Variant B		bowl	annular base		plain		9 cm	2	
344	Q59	mupjica-Guatemalan Variant B			body		plain			1	
345	Q60	mupjica-Guatemalan Variant C		flat ware	body		rust decoration			1	
346	Q61	mupjica-Panama Plain			body		plain			1	
347	Q61	mupjica-Guatemalan Variant B		plito	body		yellow figure			1	
348	Q63	mupjica-Guatemalan Variant A		cup (pecillo?)	rim		plain			1	
349	Q64	mupjica-Guatemalan Variant A			base		green vertical			1	
350	Q65, 1, 1	mupjica-Guatemalan Variant A		bowl	base		yellow band underglazing		5 cm	1	
351	Q65, 1, 1	mupjica-Guatemalan Variant A		flat ware	body		green and yellow			1	
352	Q65, 1, 1	mupjica-Guatemalan Variant A		plito	body		green			2	
353	Q65, 1, 1	mupjica-Guatemalan Variant A			body		green wavy band			1	
354	Q65, 1, 1	mupjica-Guatemalan Variant B		flat ware	body		plain			1	
355	Q66	mupjica-Guatemalan Variant A			body		green			1	
356	Q66	mupjica-Guatemalan Variant B			body		green lobes, yellow framed band			1	
357	Q66	mupjica-Guatemalan Variant B			body		plain			1	
358	Q67	mupjica-Guatemalan Variant A		bowl or plito	base		yellow band green			1	
359	Q68	mupjica-Guatemalan Variant A		hollow ware	body		green			1	
360	Q69	mupjica-Guatemalan Variant A			body		plain			2	
361	Q71	Teotitlo			body		brown and green smear			1	
362	Q71	mupjica-Guatemalan Variant C		hollow ware	body		plain			1	
363	Q72	mupjica-Guatemalan Variant A			body		yellow			1	
364	Q74	mupjica-Guatemalan Variant A			body		yellow			1	
365	Q75	mupjica-Guatemalan Variant A			body		plain			1	
366	Q75	mupjica-Guatemalan Variant A		flat ware	body		plain			1	
367	Q75	mupjica-Guatemalan Variant B			body		brown			1	
368	Q77	mupjica-Panama Polychrome A		plito	base		blue and purple			1	

Table Continues

#	vessel lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
369	Q78	mupika-Quatenabn Variant A	bowl or plato	base		green framed figure			1	
370	Q78.1.1	mupika-Pueble Blue on White	plato	body		plain			1	
371	Q78.1.1	mupika-Columbia Plain	plato	rim		thin black stripes framed yellow band			1	
372	Q78.1.1	mupika-Quatenabn Variant B	plato	body		green curve, yellow framed band			2	
373	Q78.1.1	mupika-Quatenabn Variant A	plato	cavetto		green curve, yellow framed band			1	
374	Q78.1.1	mupika-Quatenabn Variant A	plato	cavetto		framed green figure			1	
375	Q78.1.1	mupika-Quatenabn Variant A	plato	body		plain			1	
376	Q78.1.1	mupika-Quatenabn Variant A	plato	rim		yellow			1	
377	Q78.1.1	mupika-Quatenabn Variant A	plato	body		green rim band, yellow framed band			1	
378	Q78.1.1	mupika-Quatenabn Variant A	plato	rim		plain			1	
379	Q78.1.1	mupika-Quatenabn Variant A	flat ware	body		diagonal green			1	
380	Q78.1.1	mupika-Quatenabn Variant A	plato	rim		yellow, green, brown stripe			1	
381	Q78.1.1	mupika-Quatenabn Variant A	plato	body		yellow figure with brown			1	
382	Q78.1.1	mupika-Quatenabn Variant A	plato	body		plain			1	
383	Q78.1.1	mupika-Quatenabn Variant B		body		plain			1	
384	Q78.1.1	mupika-Quatenabn Variant B		body		plain			1	
385	Q78.1.1	mupika-Panama Plain		body		plain			1	
386	Q78.1.1	mupika-Quatenabn Variant A	plato	cavetto		green wavy line, yellow band, thick black stripes			1	
387	Q78.1.1	mupika-Quatenabn Variant B	bowl	base		yellow			1	
388	Q78.1.1	mupika-Quatenabn Variant B		body		plain			2	
389	Q78.1.1	mupika-Quatenabn Variant B		body		yellow framed figure			1	
390	Q78.1.1	mupika-Quatenabn Variant B		body		yellow rim, black band, green wavy line			1	
391	Q78.1.1	mupika-Quatenabn Variant B		rim		line			1	
392	Q78.1.1	mupika-Quatenabn Variant B	cup	body		blue lobes, thin black curve			1	
393	Q78.1.1	mupika-Quatenabn Variant B	bowl	body		thin brown stripe			1	
394	Q78.1.1	mupika-Quatenabn Variant B	flat ware	body		yellow framed figure			1	
395	Q78.1.1	mupika-Quatenabn Variant B	flat ware	body		green curves			1	
396	Q78.1.1	mupika-Quatenabn Variant B	plato?	rim		plain			1	
397	Q78.1.1	mupika-Quatenabn Variant B		rim		yellow rim			1	
398	Q78.1.1	mupika-Quatenabn Variant B	taza or jarra	rim		yellow rim band			1	
399	Q78.1.1	mupika-Quatenabn Variant B	hollow ware	body		green			1	
400	Q78.1.1	mupika-Columbia Plain	hollow ware	body		plain			1	
401	Q10.10.1	Swarow porcelain	hollow ware	body		blue			2	
402	Q10.34.1	Swarow porcelain	hollow ware	body		two blue bands			1	
403	Q10.42.1	mupika-Quatenabn Variant B	flat ware	body		blue			1	
404	Q10.44.1	mupika-Quatenabn Variant A	plate	cavetto		green wavy band, yellow band, black stripes			1	
405	Q10.44.1	mupika-Quatenabn Variant A	bowl or plato	annular base		yellow		5 cm	1	
406	Q10.44.1	mupika-Quatenabn Variant A	hollow ware	base		green		8 cm	1	
407	Q10.44.1	mupika-Quatenabn Variant A	hollow ware	body		green			1	
408	Q10.44.1	mupika-Quatenabn Variant A	hollow ware	body		green band			1	
409	Q10.44.1	mupika-Quatenabn Variant A	flat ware	body		green curve			1	
410	Q10.44.1	mupika-Quatenabn Variant A	hollow ware	body		green curves			1	
411	Q10.44.1	mupika-Quatenabn Variant A	flat ware	body		green			1	
412	Q10.44.1	mupika-Quatenabn Variant A	flat ware	body		green			1	
413	Q10.44.1	mupika-Quatenabn Variant A	flat ware	body		green			1	
414	Q10.44.1	mupika-Quatenabn Variant A	plato or bowl	body		plain			1	
415	Q10.44.1	mupika-Quatenabn Variant A		annular base		green wavy band			1	
416	Q10.44.1	mupika-Quatenabn Variant A	bottle	body		green dots			1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
417 Q10.44.1		muplica-Guatemalan Variant A	plato	body		yellow band, wavy brown stripe			1	
418 Q10.44.1		muplica-Guatemalan Variant A	flat ware	body		yellow, green			1	
419 Q10.44.1		muplica-Guatemalan Variant A	body	body		plain			1	cocks/pur
420 Q10.44.1		muplica-Guatemalan Variant B	plato or bowl	annular base		green dot		5 cm	1	
421 Q10.44.1		muplica-Guatemalan Variant B	plato	rim		frim green rim band, brown stripes		20 cm	1	
422 Q10.44.1		muplica-Guatemalan Variant B	flat ware	body		overglaze yellow			1	
423 Q10.44.1		muplica-Guatemalan Variant B	cup	body		green, yellow black			1	
424 Q10.44.1		muplica-Guatemalan Variant B	plato	body		yellow band, black frame			1	
425 Q10.44.1		muplica-Guatemalan Variant C	hollow ware	body		green			1	
426 Q10.44.1		muplica-Guatemalan Variant C	plato or bowl	annular base		green			1	
427 Q10.44.1		muplica-Guatemalan Variant A		body		plain			1	
428 Q10.44.1		muplica-Guatemalan Variant C	hollow ware	body		drilpy brown			2	
429 Q10.44.1		muplica-Guatemalan Variant C		rim		yellow rim			1	
430 Q10.44.1		muplica-Guatemalan Variant C	cup	rim		yellow rim, yellow wavy band			1	
431 Q10.44.1		muplica-Guatemalan Variant C		rim		green/gray			1	
432 Q10.44.1		muplica-Guatemalan Variant A	flat ware	body		yellow, green			1	
433 Q10.44.1		muplica-Sevilla White		body		plain			1	
434 Q10.44.1		muplica-Panama Blue on White	flat ware	body					1	
435 Q10.52.1		Svetlow porcelan	flat ware	body		blue band			1	
436 Q10.52.2		muplica-Sevilla Blue on White	hollow ware	body					1	
437 Q16		muplica-Guatemalan Variant A	flat ware	body		plain			1	cocks/pur
438 Q17		muplica-Guatemalan Variant C	flat ware	body		druppy brown,yellow, green band			1	
439 Q17		muplica-Guatemalan Variant A	plite	canveto		yellow band black frame, green curves			1	
440 Q17		muplica-Guatemalan Variant A		body		green band			1	
441 Q17		muplica-Guatemalan Variant B	hollow ware, (olnarch?)	body		green curvy bands			1	
442 Q17		muplica-Guatemalan Variant B	flat ware	body		green frond, black stripe			1	
443 Q17		muplica-Guatemalan Variant C	flat ware	body		green band			1	
444 Q17		muplica-Guatemalan Variant B	hollow ware	body		yellow band, black stripe			1	
445 Q17.1.2		muplica-Guatemalan Variant B	plato	body		green frond, yellow figure, black frame			1	
446 Q17.1.2		muplica-Columbia Plain	plato	body		plain			1	
447 Q17.1.3		muplica-Guatemalan Variant A		body		yellow band, brown stripes, green			1	
448 Q17.1.3		muplica-Guatemalan Variant A	plato	body		yellow overglaze dots, green band,			1	
449 Q17.1.3		muplica-Guatemalan Variant A	plato	body		brown stripes			1	
450 Q17.1.3		muplica-Guatemalan Variant A	bowl	body		plain			1	
451 Q17.1.3		muplica-Guatemalan Variant A	plato	rim		green rim band, yellow band, black	interior beveled rim		1	
452 Q17.2.1		muplica-Guatemalan Variant A	hollow ware	body		yellow rim band, brown frame	interior beveled rim		1	
453 Q17.2.1		muplica-Guatemalan Variant A	plato	rim		green			1	
454 Q17.2.1		muplica-Guatemalan Variant A	body?	body		green			1	
455 Q17.2.1		muplica-Guatemalan Variant A	body?	body		black curves			1	
456 Q17.2.1		muplica-Guatemalan Variant A	plato	body		black stripes			1	
457 Q17.2.1		muplica-Guatemalan Variant B	plato	annular base		yellow rim band, black stripe			1	
458 Q17.2.1		muplica-Guatemalan Variant B	bevilb	rim, body		yellow rim band framed, green fronds			2	
459 Q17.2.1		muplica-Guatemalan Variant B		body		plain			1	
460 Q17.2.1		muplica-Guatemalan Variant C	keurn? (cup)	rim		yellow rim, black framed, yellow framed figure			1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
461	Q17.2.1	muplica-Guatemalan Variant C	plato	rim		green rim band, yellow band, black stripe			1	
462	Q17.2.1	muplica-Panama Blue on White	plato	cavetto					1	
463	Q17.2.2	muplica-Guatemalan Variant A	plato	rim		yellow rim band, brown frame			1	
464	Q10.19.1	Tschikal	molcapite	rim		plain			1	
465	Q27.1.1	muplica-Guatemalan Variant A	plate	cavetto		green, brown stripe, yellow stripe			1	
466	Q27.1.1	muplica-Guatemalan Variant A	bowl	body		green curve, yellow band, brown stripe			1	
467	Q27.1.1	muplica-Guatemalan Variant A	flat ware	body		green curves			1	
468	Q27.1.1	muplica-Guatemalan Variant A	bowlow ware	body		yellow and brown			1	
469	Q27.2.1	muplica-Guatemalan Variant A	bowl or plato	annular base		yellow curve, brown stripe			1	
470	Q27.6.1	muplica-Guatemalan Variant A	bowlow ware	body		yellow band, black stripe, green			1	
471	Q27.7.1	muplica-Guatemalan Variant A	bowl or cup	body		overglaze yellow, black stripe			1	
472	Q27.7.1	muplica-Guatemalan Variant B	body	body		plain			1	
473	Q27.8.1	muplica-Guatemalan Variant B	flat ware	body		yellow			1	
474	Q27.8.1	muplica-Guatemalan Variant B	flat ware	body		yellow, blue			1	
475	Q27.3.1	muplica-Guatemalan Variant B	basin?	rim		plain			1	
476	Q27.9.1	muplica-Guatemalan Variant A	bowlow ware	body		green dots			1	
477	Q27.9.1	muplica-Guatemalan Variant A	flat ware	body		yellow, black stripe			1	
478	Q27.9.1	muplica-Guatemalan Variant A	bowlow ware (cup?)	rim		green rim band, diagonal green band			1	
479	Q27.9.1	muplica-Guatemalan Variant A	plato	body		overglaze yellow, black stripe			1	
480	Q27.9.1	muplica-Guatemalan Variant B	plato	body		green fronts, black			1	
481	Q27.9.1	muplica-Guatemalan Variant B	plato	body		green lobes, black curve			1	
482	Q27.9.1	muplica-Guatemalan Variant B	bowl or plato	annular base		green, black stripe			1	
483	Q27.9.1	muplica-Guatemalan Variant B	plato	body		yellow fringed figure			1	
484	Q27.9.1	muplica-Guatemalan Variant B	bowlow ware	body		yellow overglaze			1	
485	Q27.10.1	muplica-Guatemalan Variant A		body		plain			2	
486	Q27.10.1	muplica-Guatemalan Variant C		body		green			1	
487	Q27.10.1	muplica-Guatemalan Variant C		body		finny green stripes			1	
488	Q27.11.1	muplica-Guatemalan Variant A		body		yellow, thin black stripe, green			1	
489	Q27.11.1	muplica-Guatemalan Variant A		rim		yellow rim, black stripe			1	
490	Q30.10.1	muplica-Guatemalan Variant A	bowlow ware	body		blue			1	
491	Q32	muplica-Guatemalan Variant A		body		green			1	
492	Q32	muplica-Guatemalan Variant B	flat ware	body		green			1	
493	Q32	muplica-Guatemalan Variant B	plato	rim		brown rim band		22 cm	1	
494	Q32	muplica-Guatemalan Variant B	bottle	body		green band			1	
495	Q33	muplica-Guatemalan Variant C	plato	body		green			1	
496	Q36	muplica-Guatemalan Variant C	bowlow ware	body		finny yellow brown, green			1	
497	Q38.1.1	muplica-Guatemalan Variant A	plate	cavetto		yellow band, black frame			1	
498	Q38.1.1	muplica-Guatemalan Variant A	plato	base?		green dot			1	
499	Q38.1.1	muplica-Guatemalan Variant B	flat ware	body		green lobes			1	
500	Q38.1.1	muplica-Guatemalan Variant C	bottle	body		green dots framed in purple, brown stripes			1	
501	Q38.1.1	muplica-Guatemalan Variant C	bottle	body		green, brown stripes			1	
502	Q41	muplica-Guatemalan Variant A		body		plain			1	
503	Q42.1.1	muplica-Guatemalan Variant A	bowl or plato	base		yellow band, green curve			1	
504	Q42.1.1	muplica-Guatemalan Variant A	bowl or plato	annular base		green curve		10 cm	1	
505	Q42.1.1	muplica-Guatemalan Variant A	candelero	base		green overglaze yellow			1	
506	Q42.1.1	muplica-Guatemalan Variant A	flat ware	body		green			1	
507	Q42.1.1	muplica-Guatemalan Variant A	flat ware	body		green, yellow			1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
508	Q42.1.1	napolce-Guatemalan Variant A	hollow ware	body		plain			1	
509	Q42.1.1	napolce-Guatemalan Variant A	hollow ware	body		brown			1	
510	Q42.1.1	napolce-Guatemalan Variant A	plate	cavetto		yellow band, black frame, green curve			1	
511	Q42.1.1	napolce-Guatemalan Variant A	hollow ware	body		green, black dots			1	
512	Q42.1.1	napolce-Guatemalan Variant A	flat ware	body		green			1	
513	Q42.1.1	napolce-Guatemalan Variant A	hollow ware	body		yellow, brown frame			1	
514	Q42.1.1	napolce-Guatemalan Variant A	phlo	body		plain			1	
515	Q42.1.1	napolce-Guatemalan Variant A	cup	body		green, yellow			1	
516	Q42.1.1	napolce-Guatemalan Variant B	cup	body		blue stripes and band			1	
517	Q42.1.1	napolce-Guatemalan Variant B	flat ware	body		yellow			1	
518	Q42.1.1	napolce-Guatemalan Variant B	phlo	rim		yellow /rim band frame			1	
519	Q42.1.1	napolce-Guatemalan Variant B	hollow ware	body		yellow			1	
520	Q42.1.1	napolce-Guatemalan Variant B	hollow ware	body		green			1	
521	Q42.1.1	napolce-Guatemalan Variant B	phlo	body		plain			1	cockspur
522	Q42.1.1	napolce-Guatemalan Variant B	phlo	body		yellow framed			1	
523	Q42.1.1	napolce-Guatemalan Variant B	phlo	body		yellow framed figure			1	
524	Q42.1.1	napolce-Guatemalan Variant B	boole	body		blue dots, brown stripe			1	
525	Q42.1.1	napolce-Guatemalan Variant B	flat ware	body		black stripe			1	
526	Q42.1.1	napolce-Guatemalan Variant B	flat ware	body		green, yellow with brown frame			1	
527	Q42.1.1	napolce-Guatemalan Variant B	flat ware	body		brown stripe			1	
528	Q42.1.1	napolce-Panama Polychrome A	phlo	body		blue			1	
529	Q42.1.1	Swatow porcelain	large platter	body		blue			1	
530	Q42.1.1	napolce-Guatemalan Variant A	flat ware	body		green wavy band			1	
531	Q42.1.1	porcelain	hollow ware	base		plain			1	
532	Q42.1.2	napolce-Guatemalan Variant A	phlo	rim		green rim band, black stripe	interior beveled rim		1	
533	Q42.1.2	napolce-Guatemalan Variant A	flat ware	body		brown stripe, green			1	
534	Q42.1.2	napolce-Guatemalan Variant A	cup	rim		green rim			1	
535	Q42.1.2	napolce-Guatemalan Variant A	phlo	handle		plain			1	
536	Q42.1.2	napolce-Guatemalan Variant A	phlo	body		green dots, brown stripe			1	
537	Q42.1.2	napolce-Guatemalan Variant A	flat ware	body		green			1	
538	Q42.1.2	napolce-Guatemalan Variant A	plate	cavetto		plain			1	
539	Q42.1.3	napolce-Columbia Plain		body		plain			1	
540	Q42.2.1	napolce-Guatemalan Variant A	bowl or phlo	rim		green curve			1	
541	Q42.2.1	napolce-Guatemalan Variant C	hollow ware	body		green, black stripe, yellow			1	
542	Q42.2.1	napolce-Guatemalan Variant A		body		yellow rim band, brown stripe			1	
543	Q42.2.1	napolce-Guatemalan Variant A	flat ware	body		green wavy band			1	
544	Q42.2.1	napolce-Guatemalan Variant A	flat ware	body		plain			1	
545	Q42.2.1	napolce-Guatemalan Variant B	flat ware	body		green			1	
546	Q42.2.1	napolce-Guatemalan Variant A	flat ware	body		green			1	
547	Q42.2.1	napolce-Guatemalan Variant C	flat ware	body		green			1	
548	Q42.2.2	napolce-Guatemalan Variant A	phlo	rim		plain		15 cm	1	
549	Q42.2.2	napolce-Guatemalan Variant B	flared?	body		wavy green band			1	
550	Q42.2.2	napolce-Sevilla Blue on White	deep phlo?	body					1	
551	Q42.3.1	napolce-Guatemalan Variant A		rim		overglaze yellow, green rim band	interior beveled rim		1	
552	Q42.3.1	napolce-Guatemalan Variant A	bowl or plate	annular base		overglaze yellow		7 cm	1	
553	Q42.3.1	napolce-Guatemalan Variant A	plate	cavetto		green band			1	
554	Q42.3.1	napolce-Guatemalan Variant A	phlo	body		green framed figure or circle, yellow			1	
555	Q42.3.1	napolce-Guatemalan Variant A	hollow ware	rim		plain	pe crust rim		1	
556	Q42.3.1	napolce-Guatemalan Variant A	bowl or phlo	base		yellow framed figure		5 cm	1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
557	Q42.3.1	majolica-Guatemalan Variant A	hollow ware	body		yellow band framed			1	
558	Q42.3.1	majolica-Guatemalan Variant A	flat ware	body		underglaze yellow			1	
559	Q42.3.1	majolica-Guatemalan Variant A	bowl or plato	base		green dot			1	
560	Q42.3.1	majolica-Guatemalan Variant A	plate	cavetto		yellow with brown frame			1	
561	Q42.3.1	majolica-Guatemalan Variant A	bowl or plato	annular base		underglaze yellow			1	
562	Q42.3.1	majolica-Guatemalan Variant A	bowl or plato	base		green curve			1	
563	Q42.3.1	majolica-Guatemalan Variant A		body		plain			1	
564	Q42.3.1	majolica-Guatemalan Variant A		body		yellow band, black stripe			1	
565	Q42.3.1	majolica-Guatemalan Variant A		body		black stripe			1	
566	Q42.3.1	majolica-Guatemalan Variant A		body		green			1	
567	Q42.3.1	majolica-Guatemalan Variant A	hollow ware	body		wavy brown stripe			1	
568	Q42.3.1	majolica-Guatemalan Variant B	plato	body		green frond			1	
569	Q42.3.1	majolica-Guatemalan Variant B	hollow ware	body		underglaze yellow band, green bands			1	
570	Q42.3.1	majolica-Guatemalan Variant B	flat ware	body		green curve			1	
571	Q42.3.1	majolica-Guatemalan Variant C	hollow ware	body		overglaze yellow band, brown			1	
572	Q42.3.1	majolica-Guatemalan Variant C	hollow ware	body		plain			1	
573	Q42.3.1	majolica-Guatemalan Variant C	hollow ware	body		overglaze yellow band, green			1	
574	Q42.3.1	majolica-Guatemalan Variant C	(closed) cup or albarello	rim		brown rim, brown spots			1	
575	Q42.3.1	majolica-Guatemalan Variant C	bowl	base		green			1	
576	Q42.3.1	majolica-Guatemalan Variant C	plate	cavetto		yellow band framed, green			1	
577	Q42.3.1	white ware		body		plain			1	
578	Q42.4.1	majolica-Guatemalan Variant A	plate	cavetto		yellow band framed, wavy brown stripe, green			1	
579	Q42.4.1	majolica-Guatemalan Variant A	flat ware	body		green			1	
580	Q42.4.1	majolica-Guatemalan Variant A	flat ware	body		underglaze yellow, black stripe			1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
581	Q42.4.1	myojoka-Guatemalan Variant A	bottle	body		green band, brown stripe			1	
582	Q42.4.1	myojoka-Guatemalan Variant A	bottle? hollow ware	body		overglaze yellow, brown stripe, green			1	
583	Q42.4.1	myojoka-Guatemalan Variant A	hollow ware	body		green			1	
584	Q42.4.1	myojoka-Guatemalan Variant A		body		plain			1	
585	Q42.4.1	myojoka-Columbia Plain		body		plain			1	cockspur
586	Q42.4.1	myojoka-Columbia Plain		body		plain			1	
587	Q42.4.1	myojoka-Guatemalan Variant C		rim		yellow rim framed			1	
588	Q42.4.1	myojoka-Guatemalan Variant C		body		plain			1	
589	Q42.5.1	myojoka-Guatemalan Variant A		body		yellow			1	
590	Q42.5.1	myojoka-Guatemalan Variant A		body		plain			1	
591	Q42.5.1	myojoka-Guatemalan Variant A	bowl or plate	base		plain		5 cm	1	
592	Q42.5.1	myojoka-Guatemalan Variant A	bowl	base		green		6 cm	1	
593	Q42.5.1	myojoka-Guatemalan Variant A	escudilla	body		plain			1	
594	Q42.5.1	myojoka-Guatemalan Variant A	plate	body		green curve			1	
595	Q42.5.1	myojoka-Guatemalan Variant A	plate or bowl	rim		green rim, yellow band, brown			1	
596	Q42.5.1	myojoka-Guatemalan Variant B	hollow ware	body		green curve			1	
597	Q42.5.1	myojoka-Guatemalan Variant A	cup	rim		plain			1	
598	Q42.5.1	myojoka-Guatemalan Variant A	hollow ware	body		brown band, overglaze yellow			1	
599	Q42.5.1	myojoka-Guatemalan Variant C	hollow ware	body		green dots			1	
600	Q42.6.1	myojoka-Guatemalan Variant A	plate	body		yellow underglaze band, black stripe, green			1	
601	Q42.6.1	myojoka-Guatemalan Variant C		body		plain			1	
602	Q42.7.1	myojoka-Guatemalan Variant A	albarello	body		yellow band, black stripes, green curve			1	
603	Q42.7.1	myojoka-Guatemalan Variant B		body		plain			1	
604	Q42.7.1	myojoka-Guatemalan Variant A		body		plain			1	
605	Q42.7.1	myojoka-Guatemalan Variant A	plate	cavetto		yellow band, black stripes, wavy green band			1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
606	Q42.7.1	mpolka-Guatemalan Variant A	plate	cavetto		yellow band, black frame			1	
607	Q42.7.1	mpolka-Guatemalan Variant A		flattened loop handle		green			1	
608	Q42.7.1	mpolka-Guatemalan Variant A	escudilla or albarello	body		plain			1	
609	Q42.7.1	mpolka-Guatemalan Variant C	bowl	rim		plain			1	
610	Q42.7.1	mpolka-Guatemalan Variant A	hollow ware	body		blue with frames			1	
611	Q42.7.1	mpolka-Guatemalan Variant A	bottle	neck		green rim band, yellow			1	
612	Q42.7.1	mpolka-Guatemalan Variant C		rim		green rim band, black stripes			1	
613	Q42.7.1	mpolka-Guatemalan Variant A	flat ware	body		overglaze yellow, black stripes			1	
614	Q42.7.1	mpolka-Guatemalan Variant A		body		plain			1	
615	Q42.7.1	mpolka-Guatemalan Variant A		body		plain			1	
616	Q42.7.1	mpolka-Guatemalan Variant A		body		plain			1	
617	Q42.7.1	mpolka-Columbia Plain	plate	cavetto		plain			1	
618	Q42.7.1	mpolka-Guatemalan Variant B	bowl or plate	annular base		green		5 cm	1	
619	Q42.7.1	mpolka-Guatemalan Variant B	plate	rim and body		yellow framed figure overglaze, yellow rim band			2	
620	Q42.7.1	mpolka-Guatemalan Variant B		body		plain			1	
621	Q42.7.1	mpolka-Guatemalan Variant B		body		plain			1	
622	Q42.7.1	mpolka-Guatemalan Variant C	albarello	body		wavy green line			2	
623	Q42.7.1	mpolka-Guatemalan Variant C	hollow ware	body		overglaze yellow			1	
624	Q43	mpolka-Guatemalan Variant B		body		plain			1	
625	Q43	mpolka-Guatemalan Variant B		body		plain			1	
626	Q45	mpolka-Guatemalan Variant B		body		plain			1	
627	Q49	mpolka-Guatemalan Variant B	cup	rim		plain			1	
628	Q49	mpolka-Guatemalan Variant C		body		plain			1	
629	Q78.1.1	mpolka-Guatemalan Variant C	bowl	base		plain green curves, overglaze yellow, brown frame			1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
630	Q78.1.1	majolica-Guatemalan Variant C	bowl	base		green bands			1	
631	Q78.1.1	majolica-Guatemalan Variant C		body		plain			1	
632	Q78.1.1	majolica-Guatemalan Variant B	plato	body		green and yellow leaf shape, thin black stripe			1	
633	Q78.1.1	majolica-Guatemalan Variant C	hollow ware (behrilb?)	rim		ext. yellow rim band, thin black stripe			1	
634	Q78.1.1	majolica-Guatemalan Variant C		body		plain			1	
635	Q78.1.2	majolica-Guatemalan Variant A	plate	carveto		yellow framed band			1	
636	Q78.1.2	majolica-Guatemalan Variant B		body		green, black stripes, black			1	
637	Q78.2.1	majolica-Guatemalan Variant B	hollow ware	body		blue, yellow, thin black stripe			1	
638	Q78.2.1 A	majolica-Panama Polychrome		body		blue, purple			2	
639	Q78.2.1	White		body		blue dots			1	
640	Q78.2.1	majolica-Panama Blue on White	plato	body		blue stripes			2	
641	Q78.2.1	majolica-Guatemalan Variant A	bowl	ring base		green with black frame	interior beveled pie crust rim	5 cm	1	
642	Q78.2.1	majolica-Guatemalan Variant A	fla ware (plato)	rim		green rim band, yellow band			1	
643	Q78.2.1	majolica-Guatemalan Variant A	plato	rim		green		20 cm	1	
644	Q78.2.1	majolica-Guatemalan Variant A	laza	rim		green rim band, yellow band, yellow			1	
645	Q78.2.1	majolica-Guatemalan Variant A	plato	body		figure in yellow, green			1	
646	Q78.2.1	majolica-Guatemalan Variant A	fla ware	body		overglaze yellow			1	
647	Q78.2.1	majolica-Guatemalan Variant A	plato	body		yellow band, black frame			1	
648	Q78.2.1	majolica-Guatemalan Variant A	fla ware	body		green			2	
649	Q78.2.1 A	majolica-Panama Polychrome	plato	body		black stripe, green			1	
650	Q78.2.1	majolica-Guatemalan Variant A		body		plain			1	
651	Q78.2.1	majolica-Guatemalan Variant A	fla ware	body		plain			1	
652	Q78.2.1	majolica-Guatemalan Variant A	fla ware	rim		green			1	
653	Q78.2.1	majolica-Guatemalan Variant B		body		green lobes, thin black stripe			1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
654	Q78.2.1	myojika-Gaetenalan Variant B	pluto	body and rims		yellow rim band, yellow framed figure			3	
655	Q78.2.1	myojika-Gaetenalan Variant B	pluto	body		figural green, black framed yellow figure			1	
656	Q78.2.1	myojika-Gaetenalan Variant B		body		plain			1	
657	Q78.2.1	myojika-Gaetenalan Variant B	flat ware	body		brown			1	
658	Q78.2.1	myojika-Gaetenalan Variant B	flat ware (small pluto)	rim		yellow rim band, thin black stripe			1	
659	Q78.2.1	myojika-Gaetenalan Variant B	hollow ware	body		green wavy band			1	
660	Q78.2.1	myojika-Gaetenalan Variant C	hollow ware (taza)	body		wavy black stripe, green band, black stripe			1	
661	Q78.2.1	myojika-Gaetenalan Variant C	pluto	body and cavetto		green framed figure, yellow framed figure, yellow band			3	
662	Q78.2.1	myojika-Gaetenalan Variant C	flat ware	body		green, yellow band, framed			1	
663	Q78.2.1	myojika-Gaetenalan Variant C	flat ware	body		yellow band, thin black stripe			1	
664	Q78.2.1	myojika-Gaetenalan Variant C	flat ware	body		yellow			1	
665	Q78.2.1	myojika-Gaetenalan Variant C		body		plain			1	no enamel
666	Q78.2.2	White	basin	annular base		blue dots, blue stripes		15 cm	1	
667	Q78.2.2	myojika-Gaetenalan Variant A	plate	cavetto		green and yellow framed bands			1	
668	Q78.2.2	myojika-Gaetenalan Variant A	pluto	rim		diagonal green band			1	
669	Q78.2.2	myojika-Gaetenalan Variant C	pluto	body		green lobes			1	
670	Q78.2.3	myojika-Gaetenalan Variant A	plate	cavetto		yellow band, thin black stripes			2	
671	Q78.3.2	myojika-Gaetenalan Variant A	pluto	base		underglaze yellow framed figure, green			1	
672	Q78.3.2	myojika-Gaetenalan Variant A		body		overglaze yellow band, framed, green			1	
673	Q78.3.2	myojika-Gaetenalan Variant B	pluto	body		green fronds, yellow band framed			1	
674	Q78.3.2	myojika-Gaetenalan Variant B	plate	body		plain			1	saggar scar
675	Q78.3.2	myojika-Gaetenalan Variant B	flat ware	body		green			1	
676	Q78.3.2	myojika-Gaetenalan Variant B	pluto	body		yellow underglaze framed figure			1	
677	Q78.3.2	myojika-Gaetenalan Variant B		rim		yellow rim band		20 cm	1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
678	Q78.3.2	majolica-Guatemalan Variant B		body		plain			1	
679	Q78.3.2	majolica-Guatemalan Variant B		body		plain			1	
680	Q78.3.2	majolica-Guatemalan Variant B		body		plain			1	
681	Q78.3.2	majolica-Guatemalan Variant B	flat ware	body		thin black stripe, green			1	
682	Q78.3.2	majolica-Guatemalan Variant C		body		plain			1	
683	Q78.3.2	majolica-Guatemalan Variant C	flat ware	body		green			1	
684	Q78.3.2	majolica-Guatemalan Variant C	plato	body		green lobes			1	
685	Q78.3.2	majolica-Guatemalan Variant C		body		yellow band, black stripe			1	
686	Q78.3.3	majolica-Guatemalan Variant A		body		plain			1	
687	Q79	majolica-Guatemalan Variant B	taza	rim		green vertical lobe/band			1	
688	Q79	majolica-Guatemalan Variant B		rim		plain			1	
689	Q79	majolica-Guatemalan Variant B	hollow ware	body		green			1	
690	Q79	majolica-Guatemalan Variant C		body		plain			1	
691	Q100.1.1	majolica-Guatemalan Variant B		body		green fronds, black stripes, green			1	
692	Q100.2.1	majolica-Guatemalan Variant A	plato	body		yellow, black stripe, green with frame			1	
693	Q100.2.1	majolica-Guatemalan Variant B	plato	body		yellow band framed			1	
694	Q100.2.1	majolica-Guatemalan Variant A	bowl	annular base		green spots		6 cm	1	
695	Q100.2.1	majolica-Guatemalan Variant A	plato	rim		brown rim band, stripe, lobed decoration			1	
696	Q100.2.1	majolica-Guatemalan Variant A	escudilla	annular base		brown stripes		4 cm	1	
697	Q100.2.1	majolica-Guatemalan Variant C	flat ware	body		yellow and green			1	
698	Q100.2.1	majolica-Panama Plain	plato	rim		plain			1	
699	Q100.2.1	majolica-Sevilla Blue on Blue	plato	rim		ford, stripes			1	
700	Q110.2.1	majolica-Guatemalan Variant A	plato	rim		plain			1	
701	Q110.2.1	majolica-Guatemalan Variant A	plato	cavetto		thin black stripes, green, yellow band			1	
702	Q110.2.1	majolica-Guatemalan Variant A	hollow ware	body		wavy green band			1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
703	Q110.2.1	majolica-Guatemalan Variant A	flat ware	body		green overglaze yellow int., green vertical ext.			1	
704	Q110.2.1	majolica-Guatemalan Variant C	cup with handle?	rim					1	
705	Q110.1.2	majolica-Guatemalan Variant B	laza	rim		plain	rounded rim		1	
706	Q110.2.2	majolica-Guatemalan Variant A		body		overglaze yellow band, green			1	
707	Q110.2.2	majolica-Guatemalan Variant C		body		plain			1	
708	Q110.2.3	majolica-Guatemalan Variant C	hollow ware	body		thin black wavy line, green			1	
709	Q110.3.3	majolica-Guatemalan Variant A	plato	rim		green rim, yellow band, green frond			1	
710	Q110.3.3	majolica-Guatemalan Variant A	hollow ware	body		yellow overglaze			1	
711	Q110.3.1	majolica-Guatemalan Variant A	hollow ware	body		green on ext. yellow band, thin black stripes, green wavy line			1	
712	Q110.3.1	majolica-Guatemalan Variant A	plato	carveto					1	
713	Q110.3.1	majolica-Guatemalan Variant A	plato	body		framed figure in yellow			1	
714	Q110.3.1	majolica-Guatemalan Variant A	plato	rim		green vertical stripes		22 cm	1	
715	Q110.3.2 A	majolica-Parana Polychrome	plato	body		manganese brown band, green band thin black bands, yellow bands, green wavy lines		6 cm	1	
716	Q110.4.1	majolica-Guatemalan Variant A	howl	base		green rim, yellow stripe, wavy black line			1	
717	Q110.3.3	majolica-Guatemalan Variant A	howl	rim					1	
718	Q110.3.4	majolica-Guatemalan Variant A	howl	rim		green rim, yellow band	pie crust rim		1	
719	Q110.3.4	majolica-Guatemalan Variant A	flat ware	rim		green band	interior beveled rim		1	
720	Q110.3.4	stucco kind-glazed redware		body		plain			1	
721	Q110.4.1 A	majolica-Parana Polychrome	plato	rim		diagonal green and black stripes	interior beveled rim		1	
722	Q110.4.1	majolica-Guatemalan Variant A	flat ware	body		green			1	
723	Q110.4.1	majolica-Guatemalan Variant A	plato	rim		green and yellow stripes along rim			1	
724	Q110.4.1	majolica-Guatemalan Variant B		body		plain			1	
725	Q110.4.1	majolica-Guatemalan Variant A	plato	body		plain			1	
726	Q110.4.1	majolica-Guatemalan Variant B	flat ware	body		green wavy line			1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
727	Q110.4.3	majolica-Guatemalan Variant A	flat ware	body		yellow on green			1	
728	Q110.4.3	majolica-Guatemalan Variant A	flat ware	body		green			1	
729	Q110.4.3	majolica-Guatemalan Variant A		body		manganese brown and green			1	
730	Q110.4.3	majolica-Guatemalan Variant A	hollow ware	body		blue int., green ext.			1	
731	Q19.20.1	majolica-Guatemalan Variant C		body		plain			1	
732	Q19.20.1	majolica-Guatemalan Variant B	hollow ware	body		blue stripes			1	
733	Q19.20.1	majolica-Guatemalan Variant B	flat ware	body		black curve			1	
734	Q19.20.1	majolica-Guatemalan Variant B	flat ware	body		green			1	
735	Q19.20.1	majolica-Guatemalan Variant B	plato	rim		green rim band, black stripe, yellow band	rounded rim		1	
736	Q19.20.1	majolica-Guatemalan Variant B		body		plain			1	
737	Q19.20.1	majolica-Guatemalan Variant B	hollow ware	body		green			1	
738	Q19.20.1	majolica-Guatemalan Variant B	plato	body		overglaze yellow, brown stripe			1	
739	Q19.20.1	majolica-Guatemalan Variant C	hollow ware	body		green, brown stripe			1	
740	Q19.20.1	majolica-Guatemalan Variant C		body		plain			1	
741	Q19.20.1	majolica-Guatemalan Variant B	plato	rim		green rim band, brown stripe, yellow		20 cm	1	
742	Q19.20.2	majolica-Guatemalan Variant B	flat ware	body		green curves			1	
743	Q19.20.2	majolica-Guatemalan Variant B		body		plain			1	
744	Q19.21.1	majolica-Guatemalan Variant A	plato	body		wavy green line			1	
745	Q19.21.1	majolica-Guatemalan Variant A	plato	rim		green rim band, yellow band, black stripe, green curves		25 cm	1	
746	Q19.21.1	majolica-Guatemalan Variant A	plato	body		green			1	
747	Q19.21.1	majolica-Guatemalan Variant A	flat ware	rim		green rim, yellow	interior beveled pte crust rim		1	
748	Q19.21.1	majolica-Guatemalan Variant A	howl	base		plain		8 cm	1	
749	Q19.21.1	majolica-Guatemalan Variant A	plato	rim		yellow rim band, framed green		25 cm	1	
750	Q19.21.1	majolica-Guatemalan Variant A	plato	rim		green rim band, green decoration		20 cm	1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
751	Q 19, 21.1	mayolika-Guatemalan Variant A	flat ware	rim		green rim, yellow band, black frame	pie crust rim		1	
752	Q 19, 21.1	mayolika-Guatemalan Variant A	bowl	annular base		yellow, brown band		3 cm	1	
753	Q 19, 21.1	mayolika-Guatemalan Variant A	flat ware	body		green dot, yellow			1	
754	Q 19, 21.1	mayolika-Guatemalan Variant A	flat ware	body		green			1	
755	Q 19, 21.1	mayolika-Guatemalan Variant A	flat ware	body		yellow			1	
756	Q 19, 21.1	mayolika-Guatemalan Variant A		rim		yellow rim, black			1	
757	Q 19, 21.1	mayolika-Guatemalan Variant A	flat ware	rim		green rim band			1	
758	Q 19, 21.1	mayolika-Guatemalan Variant A		body		yellow band, brown stripe, green			1	
759	Q 19, 21.1	mayolika-Guatemalan Variant A	bowl	rim		green rim band, yellow band	flat rim	20 cm	1	
760	Q 19, 21.1	mayolika-Guatemalan Variant B	(closed form) denttasse or medicine jar	base		plain		2.5 cm	1	
761	Q 19, 21.1	mayolika-Guatemalan Variant B	pluto	body		yellow			2	
762	Q 19, 21.1	mayolika-Guatemalan Variant B	cup	rim		yellow rim band			1	
763	Q 19, 21.1	mayolika-Guatemalan Variant B	flat ware	body		black			1	
764	Q 19, 21.1	mayolika-Colombia Plain	pluto	cavetto		plain			1	
765	Q 19, 21.1	mayolika-Mexico C Iry Fine Grade		body		plain			1	
766	Q 19, 21.1	mayolika-Guatemalan Variant B	flat ware	body		green			1	
767	Q 19, 21.1	mayolika-Guatemalan Variant C	flat ware	body		green			1	
768	Q 19, 21.1	mayolika-Guatemalan Variant C		body		plain			1	
769	Q 19, 21.1	mayolika-Guatemalan Variant C	hollow ware	body		yellow band, black stripes			1	
770	Q 19, 21.1	mayolika-Guatemalan Variant C		body		plain			1	
771	Q 19, 21.1	mayolika-Guatemalan Variant C	icrana	body		brown band			1	
772	Q 19, 21.1	mayolika-Guatemalan Variant C		body		green			1	
773	Q 19, 21.1	mayolika-Guatemalan Variant C	pluto	rim		green rim, yellow band, black frame			1	
774	Q 19, 21.2	Testkral	mbajete	body		plain			1	
775	Q 19, 22.1	mayolika-Guatemalan Variant A	bowl	annular base		wavy green base, black stripe, yellow		5 cm	1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
776	Q 19, 22, 1	majolica-Quaternarian Variant A	bowl	annular base		green, black stripe, yellow		6 cm	1	
777	Q 19, 22, 1	majolica-Quaternarian Variant A	cup	annular base		wavy green band		5 cm	1	
778	Q 19, 22, 1	majolica-Quaternarian Variant C	cup	rim		green			1	
779	Q 19, 22, 1	majolica-Quaternarian Variant A	flat ware	body		green			1	
780	Q 19, 22, 1	majolica-Quaternarian Variant A	plate	rim		yellow overglaze, green rim, green curve	rounded rim		1	
781	Q 19, 22, 1	majolica-Quaternarian Variant B	bottle	body		blue, black stripe			1	
782	Q 19, 22, 1	majolica-Quaternarian Variant B	plate	rim		yellow band, black stripe, green			1	
783	Q 19, 22, 1	majolica-Quaternarian Variant C	plate	rim		green rim, yellow band, brown frame, green wavy band	rounded rim	20 cm	2	
784	Q 19, 22, 1	majolica-Quaternarian Variant A	flat ware	body		green dot, band			2	
785	Q 19, 22, 2	majolica-Quaternarian Variant B	plate	cavetto		green			1	
786	Q 19, 22, 2	majolica-Quaternarian Variant A	plate	cavetto		yellow band, green curve			1	
787	Q 19, 22, 2	majolica-Quaternarian Variant A	flat ware	body		green wavy band			1	
788	Q 19, 22, 2	majolica-Quaternarian Variant A	plate	rim		yellow rim band, black frame, yellow black-framed figure			1	
789	Q 19, 22, 2	majolica-Quaternarian Variant B	flat ware	body		yellow, brown stripes			1	
790	Q 19, 22, 2	majolica-Quaternarian Variant A	plate	rim		yellow band, green rim	rounded rim		1	
791	Q 19, 22, 2	majolica-Quaternarian Variant A	hollow ware	body		yellow, black frame			1	
792	Q 19, 22, 2	majolica-Quaternarian Variant A	bowl	rim		diagonal green band	interior beveled rim		1	
793	Q 19, 22, 2	majolica-Quaternarian Variant B	plate	rim		black stripes, blue		25 cm	1	
794	Q 19, 22, 2	majolica-Quaternarian Variant B	hucin?	rim		green vertical stripes	rounded rim		1	
795	Q 19, 22, 2	majolica-Quaternarian Variant B		body		plain			1	
796	Q 19, 22, 2	majolica-Quaternarian Variant B		body		plain			1	cockspur
797	Q 19, 22, 2	majolica-Quaternarian Variant B	hollow ware	body		black wavy stripe			1	
798	Q 19, 22, 2	majolica-Quaternarian Variant C	hollow ware	body		yellow band, brown frame			1	
799	Q 19, 22, 2	majolica-Quaternarian Variant C	flat ware	body		yellow			1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
800	Q 19, 27, 2			body		plain			1	
801	Q 19, 23, 1	majolica-Guatemalan Variant A		body		yellow, black frame			1	
802	Q 19, 23, 1	majolica-Guatemalan Variant B		body		yellow, black frame			1	
803	Q 19, 24, 1	majolica-Guatemalan Variant C		body		plain			1	
804	Q 19, 24, 2	white ware	cup	body		annular (pink)			1	
805	Q 19, 24, 2	majolica-Guatemalan Variant A		body		plain			1	
806	Q 19, 24, 2	majolica-Guatemalan Variant A	flat ware	rim		green rim, yellow band, black stripe			1	
807	Q 1, 1, 1	majolica-Guatemalan Variant A	cup	rim		yellow rim band, black stripe			1	
808	Q 1, 1, 1	majolica-Guatemalan Variant A	flat ware	body		yellow band, green curve			1	
809	Q 1, 1, 1	majolica-Guatemalan Variant B	bowl	base		yellow framed figure, green			1	
810	Q 1, 1, 1	majolica-Guatemalan Variant B		body		plain			1	
811	Q 19, 11, 1	majolica-Guatemalan Variant B	hollow ware	rim		green		3.5 cm	1	
812	Q 19, 11, 1	lead-glazed red ware		body		plain			1	
813	Q 19, 11, 2	majolica-Guatemalan Variant B	flat ware	annular base		overglaze yellow dot			1	
814	Q 19, 11, 2	majolica-Mexico C-ky Fine		body		plain			1	
815	Q 19, 11, 2	majolica-Columbia Plain		body		plain			1	
816	Q 19, 11, 2	majolica-Columbia Plain		body		plain			1	
817	Q 19, 11, 2	majolica-Guatemalan Variant C	plate	cavetto		wavy green band			1	
818	Q 19, 12, 1	majolica-Guatemalan Variant A	bowl	annular base		green wavy band, black stripe, yellow			1	
819	Q 19, 12, 1	majolica-Guatemalan Variant A	flat ware	rim		diagonal green	rounded rim		1	
820	Q 19, 12, 1	majolica-Guatemalan Variant B	plate	rim		yellow band, black stripe	pie crust rim		1	
821	Q 19, 12, 1	majolica-Guatemalan Variant B	flat ware	body		green parallel bands			2	
822	Q 19, 12, 1	majolica-Guatemalan Variant B	flat ware	body		black			1	
823	Q 19, 12, 1	majolica-Guatemalan Variant B	flat ware	body		yellow band, black stripe			1	
824	Q 19, 12, 1	majolica-Guatemalan Variant C	hollow ware	body		yellow, black frame, green curve			1	
825	Q 19, 12, 1	majolica-Guatemalan Variant C	cup	rim		green band, brown stripe			1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
826	Q19.13.1	mpolika-Guatemalan Variant A	plato	rim		green rim, yellow band, black stripe, green			1	
827	Q19.13.1	mpolika-Guatemalan Variant B	flat ware	body		yellow			2	
828	Q19.13.1	mpolika-Guatemalan Variant B	hollow ware	body		green			1	
829	Q19.13.1	mpolika-Guatemalan Variant B		body		plain			1	
830	Q19.13.1	mpolika-Guatemalan Variant B	flat ware	body		green stripe			1	
831	Q19.13.1	mpolika-Guatemalan Variant B	flat ware	body		green curve			1	
832	Q19.13.1	mpolika-Guatemalan Variant A	flat ware	body		green dots			1	
833	Q19.13.1	mpolika-Guatemalan Variant A	flat ware	body		green band, black stripe			1	
834	Q19.13.1	mpolika-Guatemalan Variant A	hollow ware	body		green curve			1	
835	Q19.13.1	mpolika-Guatemalan Variant C	flat ware	body		green band			1	
836	Q19.13.1	mpolika-Guatemalan Variant B		body		black stripe			1	
837	Q19.13.1	mpolika-Guatemalan Variant B	flat ware	body		yellow figure, black frame			1	
838	Q19.13.1	mpolika-Guatemalan Variant C	hollow ware	body		green figure, black frame			1	
839	Q19.13.1	mpolika-Guatemalan Variant C	flat ware	body		green band, black stripe			1	
840	Q19.13.2	mpolika-Guatemalan Variant A		body		yellow figure, black frame, brown wavy line			1	
841	Q19.13.2	mpolika-Guatemalan Variant B		body		plain			1	
842	Q19.13.2	mpolika-Guatemalan Variant B	hollow ware	rim		green band			1	
843	Q19.13.2	mpolika-Guatemalan Variant C		body		plain			1	
844	Q19.13.2	Testical	mokajete	body		plain			1	
845	Q19.13.2	mpolika-Guatemalan Variant A		rim		plain			1	
846	Q19.13.2	mpolika-Guatemalan Variant A	flat ware	body		green band, black frame			1	
847	Q19.15.1	mpolika-Coahuila Plain		body		plain			1	
848	Q19.15.1	mpolika-Guatemalan Variant B	hollow ware	body		green band			1	
849	Q19.15.1	mpolika-Guatemalan Variant C	flat ware	body		green wavy band			1	
850	Q19.15.1	mpolika-Guatemalan Variant C	plato	rim		yellow band, black frame, green band		40 cm	1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
851	Q 19, 15, 2	Testcal	mokajete	body		plain			1	
852	Q 19, 17, 1	majolica-Puebla Blue on White	hollow ware	body		blue			1	
853	Q 19, 17, 1	majolica-Guatemalan Variant C	flat ware	body		green, black stripe			1	
854	Q 19, 16, 1	majolica-Guatemalan Variant A	hollow ware	body		wavy green line			1	
855	Q 19, 16, 1	majolica-Guatemalan Variant A	flat ware	body		green curve			1	
856	Q 19, 15, 2	majolica-Guatemalan Variant B	jarra	rim		yellow rim, black stripe, wavy black stripe		10 cm	1	
857	Q 19, 15, 2	majolica-Guatemalan Variant A	flat ware	body		green			1	
858	Q 19, 17, 2	majolica-Guatemalan Variant A	plato	rim		yellow rim band, black frame			1	
859	Q 19, 17, 2	majolica-Guatemalan Variant C		body		plain			1	
860	Q 19, 17, 1	majolica-Guatemalan Variant A	bowl	annular base		yellow band, black stripe		5 cm	1	
861	Q 19, 17, 1	majolica-Guatemalan Variant C	bottle	body		brown			1	
862	Q 19, 17, 1	majolica-Guatemalan Variant A	flat ware	body		wavy green line			1	
863	Q 19, 17, 1	majolica-Guatemalan Variant A	flat ware	body		yellow, black stripe, green curve			1	
864	Q 19, 17, 1	majolica-Guatemalan Variant B	hollow ware	body		brown, green dots			1	
865	Q 19, 19, 1	majolica-Guatemalan Variant A		strap handle		green, yellow			1	
866	Q 19, 19, 1	majolica-Guatemalan Variant A		body		yellow			1	
867	Q 19, 19, 1	majolica-Guatemalan Variant A	flat ware	body		green			1	
868	Q 19, 17, 1	majolica-Guatemalan Variant C	hollow ware	body		brown stripe			1	
869	Q 19, 19, 1	porcelain	flat ware	body		light blue			1	
870	Q 19, 19, 1	majolica-Guatemalan Variant A	flat ware	body		green			1	
871	Q 19, 19, 1	Spanish lead-glazed	pitcher	body		plain			1	
872	Q 19, 19, 1	majolica-Guatemalan Variant C		body		plain			1	
873	Q 19, 19, 1	majolica-Guatemalan Variant A	flat ware	body		yellow, framed			1	
874	Q 19, 19, 1	majolica-Guatemalan Variant A		flat base		plain			1	
875	Q 19, 19, 1	majolica-Guatemalan Variant B	plato	rim		yellow band, black stripe, yellow framed figure			2	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
876	Q19.19.1	majolica-Guatemalan Variant C	hollow ware	body		green, brown runny stripe, yellow			1	
877	Q19.19.1	majolica-Guatemalan Variant C	flat ware	body		brown stripe, green			1	
878	Q19.20.1	majolica-Guatemalan Variant A	plato	rim		green rim, yellow band, black stripe		20 cm	1	
879	Q19.20.1	majolica-Guatemalan Variant A	flat ware	body		yellow, green			1	
880	Q19.20.1	majolica-Guatemalan Variant A		body		plain			1	
881	Q19.20.1	majolica-Guatemalan Variant A		body		green dot			1	cockspur
882	Q19.20.1	majolica-Guatemalan Variant A	flat ware	body		green, black stripe			1	
883	Q19.20.1	majolica-Guatemalan Variant A		annular base		plain			1	
884	Q19.20.1	majolica-Guatemalan Variant A	flat ware	body		yellow			1	
885	Q19.20.1	majolica-Guatemalan Variant A	hollow ware	rim		green diagonal band			1	
886	Q19.20.1	majolica-Guatemalan Variant B	plate	rim		yellow rim, brown stripes, green			1	
887	Q19.20.1	majolica-San Luis Mexico C-ly Fine Grade	flat ware	body		blue			1	
888	Q19.20.1	majolica-Guatemalan Variant A	plate	cavetto		green			1	
889	94-3/2/5	majolica-Guatemalan Variant C		body		plain			1	
890	Q19.20.1	majolica-Guatemalan Variant A	flat ware	body		green			1	
891	Q19.20.1	majolica-Guatemalan Variant A	plate	cavetto		yellow, black stripe			1	
892	Q19.20.1	majolica-Guatemalan Variant A	hollow ware, cup, handle	rim		yellow			1	
893	Q19.20.1	majolica-Guatemalan Variant A	flat ware	annular base		yellow, green curve			1	
894	Q19.20.1	majolica-Guatemalan Variant A	cup	rim		green rim, yellow band			1	
895	Q19.3.2	majolica-Guatemalan Variant A	plate	cavetto		yellow band, black stripe, green			1	
896	Q19.3.2	majolica-Guatemalan Variant A	lebrillo	rim		green rim band, yellow band, green crust rim	interior beveled pie		1	
897	Q19.3.2	majolica-Guatemalan Variant B	flat ware	body		green figure			1	cockspur
898	Q19.4.1	majolica-Guatemalan Variant A	flat ware	body		green			1	
899	Q19.4.1	majolica-Guatemalan Variant B	flat ware	body		yellow, framed			1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
900	Q19.4.1	majolica-Guatemalan Variant B	flat ware	body		yellow			1	
901	Q19.4.1	majolica-Guatemalan Variant B	hollow ware	body		brown stripe			1	
902	Q19.4.1	majolica-Guatemalan Variant B	cup	rim		green on rim			1	
903	Q19.4.1	majolica-Guatemalan Variant C		body		plain			1	cockspur
904	Q19.4.1	majolica-Guatemalan Variant C	flat ware	annular base		yellow, green			1	
905	Q19.4.1	majolica-Guatemalan Variant C		body		plain			1	
906	Q19.5.1	majolica-Guatemalan Variant A	flat ware	body		yellow, black line			1	
907	Q19.5.1	majolica-Guatemalan Variant A	bowl	annular base		yellow, green			1	
908	Q19.5.1	majolica-Guatemalan Variant A	botle	body		green			1	
909	Q19.5.1	majolica-Guatemalan Variant A	flat ware	body		green			1	
910	Q19.5.1	majolica-Guatemalan Variant A	hollow ware	body		brown			1	
911	Q19.5.1	majolica-Guatemalan Variant B	plate	cavetto		black squiggles, green, black frame, yellow band			1	
912	Q19.5.1	majolica-Guatemalan Variant B	flat ware	body		black stripe			1	
913	Q19.5.1	majolica-Pueblo Blue on White	small lid	rim					1	
914	Q19.5.1	majolica-Guatemalan Variant B	plate	cavetto		yellow, green, black curving stripe			1	
915	Q19.5.1	majolica-Guatemalan Variant C	lid	rim		yellow			1	
916	Q19.5.1	majolica-Guatemalan Variant B	flat ware	body		green, black stripe, yellow			1	
917	Q19.5.1	majolica-Guatemalan Variant C	flat ware	rim		green rim band, yellow band, black wavy stripe	pie crust rim		1	
918	Q19.5.1	majolica-Guatemalan Variant C	flat ware	body		green			1	
919	Q19.5.1	majolica-Guatemalan Variant C		body		plain			1	
920	Q19.6.1	majolica-Guatemalan Variant A	flat ware	body		green			1	
921	Q19.5.1	majolica-Guatemalan Variant C	small plate	rim		yellow band			1	
922	Q19.5.1	majolica-Guatemalan Variant C	flat ware	body		green curve, yellow band			1	
923	Q19.5.2	majolica-Guatemalan Variant A	plate	rim		green rim dots	interior beveled rim		1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
924	Q 19.5.2	majolica-Guatemalan Variant A	plato	cavetto		pumple green curves, black stripe			1	
925	Q 19.6.1	majolica-Guatemalan Variant A		body		yellow dot, green, black wavy stripe			1	
926	Q 19.6.1	majolica-Guatemalan Variant A	plato	cavetto		yellow band, black frame			1	
927	Q 19.6.1	majolica-Columbia Plain		body		plain			1	
928	Q 19.6.1	majolica-Guatemalan Variant B		rim		green band, black stripes, yellow band			1	
929	Q 19.6.1	majolica-Guatemalan Variant A		body		plain			1	
930	Q 19.7.1	majolica-Guatemalan Variant A	plato	cavetto		brown stripes, yellow			1	
931	Q 19.7.1	majolica-Guatemalan Variant A	flat ware	body		yellow			1	
932	Q 19.7.1	majolica-Guatemalan Variant C	plato	rim		green rim, yellow band, black stripe, green	rounded rim		1	
933	Q 19.7.1	majolica-Guatemalan Variant C	flat ware	rim		green rim, yellow band	rounded rim		1	
934	Q 19.7.1	majolica-Guatemalan Variant C	hollow ware	body		green			1	
935	Q 19.7.2	majolica-Guatemalan Variant A	hollow ware	body		green, yellow band, brown stripe			1	
936	Q 19.7.2	majolica-Guatemalan Variant A	flat ware	body		wavy green band			1	
937	Q 19.8.1	majolica-Guatemalan Variant C	hollow ware	body		green			1	
938	Q 19.8.2	majolica-Guatemalan Variant A	flat ware	cavetto		yellow band, black wavy stripe			1	
939	Q 19.9.1	majolica-Indigena ware	plato	cavetto		plain			1	
940	Q 19.9.1	majolica-Guatemalan Variant C	flat ware	body		green			1	
941	Q 19.9.2	majolica-Guatemalan Variant A		rim		green rim, yellow band framed, green wavy band	flat rim		1	
942	Q 19.9.2	majolica-Guatemalan Variant A	flat ware	body		yellow, black stripe			1	
943	Q 19.10.1	majolica-Guatemalan Variant A	plato	cavetto		yellow, black stripe			1	
944	Q 19.10.1	majolica-Guatemalan Variant A	flat ware	body		green, yellow, black stripe			1	
945	Q 19.10.1	majolica-Guatemalan Variant A	flat ware	rim		green			1	
946	Q 19.10.1	majolica-Guatemalan Variant A	hollow ware	body		black wavy stripe			1	
947	Q 19.10.1	majolica-Guatemalan Variant A	flat ware	body		green wavy band			1	
948	Q 19.10.1	majolica-Guatemalan Variant A	flat ware	body		green wavy band, black			1	

Table Continues

vessel #	loc	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
949	Q19.10.1	majolica-Guatemalan Variant A	flat ware	cavetto		green wavy band			2	
950	Q19.10.1	majolica-Guatemalan Variant A	flat ware	body		yellow, black circle, green dot			1	
951	Q19.10.1	majolica-Guatemalan Variant A	bowl or plato	body		green wavy band, yellow, black stripe			1	
952	Q19.10.1	majolica-Guatemalan Variant A	bowl	annular base		yellow band, black stripe		6 cm	1	
953	Q19.10.1	majolica-Guatemalan Variant B	plato	flat base		plain			1	
954	Q19.10.1	majolica-Guatemalan Variant A	plato	cavetto		green curve			1	
955	Q19.10.1	majolica-Guatemalan Variant A	flat ware	body		green wavy band			1	cockspur
956	Q19.10.1	majolica-Guatemalan Variant C	flat ware	body		green dot			1	
957	Q19.10.1	majolica-Guatemalan Variant C		body		plain			1	
958	Q19.10.1	white ware	cup	rim		hand painted blue			1	
959	Q19.10.2	majolica-Guatemalan Variant A	plato	cavetto		yellow, black stripe, green wavy band			1	
960	Q19.10.2	majolica-Guatemalan Variant B	bowl	annular base		plain			1	
961	Q19.10.2	majolica-Guatemalan Variant C	flat ware	rim		brown stripe, yellow band, green rim band			1	
962	Q19.10.2	majolica-Guatemalan Variant C	bottle	body		yellow, black stripe, green			1	
963	Q19.11.1	majolica-Guatemalan Variant A	flat ware	body		yellow			1	
964	Q19.11.1	majolica-Guatemalan Variant A	tehrillo	rim		green rim, yellow band, green	pe crust rim		1	
965	Q19.11.1	majolica-Guatemalan Variant A	plate	rim		green rim, yellow band, black stripe	interior beveled rim		2	
966	Q19.11.1	majolica-Guatemalan Variant A	flat ware	body		yellow			1	
967	Q19.11.1	majolica-Guatemalan Variant A	plate	rim		yellow rim band, green rim	rounded rim		1	
968	Q19.11.1	majolica-Guatemalan Variant A	bowl	annular base		yellow band, green dot		5 cm	1	
969	Q19.11.1	majolica-Guatemalan Variant A	beekw ware	body		green, yellow overglaze			1	
970	Q19.11.1	majolica-Guatemalan Variant A	plate	cavetto		yellow band, black frame			1	
971	Q19.11.1	majolica-Guatemalan Variant A	beekw ware	body		yellow, mudeled			1	
972	Q19.11.1	majolica-Guatemalan Variant A	plate	cavetto		yellow band, black stripe			1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
973	Q19.1.1.1	majoika-Gaetenalan Variant B	flat ware	body		yellow figure, black frame			1	
974	Q19.1.1.1	majoika-Gaetenalan Variant B		body		plain			1	
975	94-3/2/1	majoika-Gaetenalan Variant C		handle		plain			1	
976	Q19.1.2	majoika-Gaetenalan Variant B	bowl	annular base		plain			1	cockspur
977	Q19.1.2	majoika-Gaetenalan Variant B	plate	body		black stripe, green			1	
978	Q19.1.2	majoika-Gaetenalan Variant B	flat ware	body		green bands			1	
979	Q19.1.2	majoika-Gaetenalan Variant B	flat ware	body		green frond			1	
980	Q19.1.2	majoika-Gaetenalan Variant B	plate	body		yellow figure framed, black stripe			2	
981	Q19.1.2	majoika-Gaetenalan Variant C		strap handle		plain			1	
982	Q19.1.2	majoika-Gaetenalan Variant B	plate	carveto		blue, black stripe			1	
983	Q19.1.2	majoika-Gaetenalan Variant C	hollow ware	body		yellow			1	
984	Q19.1.2	majoika-Gaetenalan Variant C	hollow ware	body		yellow			1	
985	Q19.1.2	majoika-Gaetenalan Variant B	flat ware	body		brown			1	
986	Q19.1.2	majoika-Columbia Plain		body		plain			1	
987	Q19.1.2	majoika-Gaetenalan Variant A		rim		diagonal green band	interior beveled rim		1	
988	Q19.1.2	majoika-Gaetenalan Variant B	bowl	annular base		plain		6 cm	1	
989	Q19.1.2	majoika-Gaetenalan Variant C	hollow ware	body		green			1	
990	Q19.1.2	majoika-Gaetenalan Variant A	hollow ware	rim		blue vertical band			1	
991	Q19.1.2	majoika-Gaetenalan Variant C		body		plain			1	
992	Q19.1.2	majoika-Gaetenalan Variant C	plate	annular base		green			1	
993	Q19.1.2	majoika-Gaetenalan Variant C	plate	rim		green rim band			1	
994	Q19.1.2	majoika-Gaetenalan Variant C	flat ware	body		green curve			1	
995	Q19.1.3	majoika-Gaetenalan Variant B		body		plain			1	
996	Q19.1.3	majoika-Gaetenalan Variant A		annular base		plain			1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
997	Q19.1.3	majolica-Guatemalan Variant B	bowl	annular base		black frame, yellow figures		7 cm	1	
998	Q19.1.3	majolica-Guatemalan Variant B	flat ware	body		yellow figure, black frame, green			1	
999	Q19.1.3	majolica-Guatemalan Variant C	plato	rim		yellow rim band, black frame, green	interior beveled rim		1	
1000	Q19.1.3	majolica-Guatemalan Variant C	flat ware	body		black			1	
1001	Q19.1.3	majolica-Guatemalan Variant C		body		plain			1	
1002	Q19.1.4	majolica-Guatemalan Variant A	flat ware	body		green			1	
1003	Q19.2.1	majolica-Guatemalan Variant A	bowl	annular base		yellow band		5 cm	1	
1004	Q19.2.1	majolica-Guatemalan Variant A	plie	cavetto		yellow band, black stripe, green			1	
1005	Q19.2.1	majolica-Guatemalan Variant A	plato	cavetto		green, brown stripes, yellow band			1	
1006	Q19.2.1	majolica-Guatemalan Variant A	flat ware	body		wavy green band			1	
1007	Q19.2.1	majolica-Guatemalan Variant A	hollow ware	body		green			1	
1008	Q19.2.1	majolica-Guatemalan Variant A	flat ware	rim		diagonal rim green band	interior beveled rim		1	
1009	Q19.2.1	majolica-Guatemalan Variant B	flat ware	body		black stripe, green			1	
1010	Q19.2.1	majolica-Guatemalan Variant B	flat ware	body		yellow figure, black frame			1	
1011	Q19.2.1	majolica-Guatemalan Variant B	plato	body		plain			1	
1012	Q19.2.1	majolica-Guatemalan Variant B	plato	rim		yellow rim band, black stripe			1	
1013	Q19.2.1	majolica-Guatemalan Variant C	flat ware	body		green			2	
1014	Q19.2.1	majolica-Guatemalan Variant A	hollow ware	body		green, brown stripe, yellow			1	
1015	Q19.2.1	majolica-Guatemalan Variant C	flat ware	body		green			1	
1016	Q19.2.2	majolica-Guatemalan Variant A	plato	cavetto		yellow band, black stripe, green			1	
1017	Q19.2.2	majolica-Guatemalan Variant A	plato	rim		wavy band	flat rim		1	
1018	Q19.2.2	majolica-Guatemalan Variant B	hollow ware	body		green rim, yellow band, brown frame, green			1	
1019	Q19.2.2	majolica-Guatemalan Variant B	flat ware	rim		brown, green	interior beveled rim		1	
1020	Q19.2.2	majolica-Guatemalan Variant B	hollow ware	body		yellow rim band, black frame, green			1	
				body		brown figure			1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
1021	Q 19.2.2	majolica-Guatemalan Variant C	hollow ware	body		blue grid			1	
1022	Q 19.2.2	majolica-Guatemalan Variant A	flat ware	body		yellow			1	
1023	Q 19.2.2	majolica-Guatemalan Variant A	plate	carved		yellow band, black frame, green wavy line			1	
1024	Q 19.2.2	majolica-Guatemalan Variant A	flat ware	body		green			1	
1025	Q 19.2.2	majolica-Guatemalan Variant A		body		plain			1	
1026	Q 19.2.2	majolica-Guatemalan Variant A		body		plain			1	
1027	Q 19.2.2	majolica-Guatemalan Variant B	flat ware	body		green arcs			1	
1028	Q 19.2.2	Testical	incalcate	body		plain			1	
1029	Q 19.2.2	Swatow porcelain		body		blue lines			1	
1030	Q 19.2.3	majolica-Guatemalan Variant B	flat ware	rim		blue figure, blue stripes	rounded rim		1	
1031	Q 19.2.3	majolica-Columbian Plain		body		plain			1	
1032	Q 19.2.3	majolica-Guatemalan Variant A	flat ware	rim, body		yellow front figure, yellow band, black stripes			2	
1033	Q 19.2.3	majolica-Guatemalan Variant A	plate	carved		wavy green band, yellow band, brown stripes			1	
1034	Q 19.3.1	majolica-Guatemalan Variant A	flat ware	body		green, yellow			1	
1035	Q 19.3.1	majolica-Guatemalan Variant A	flat ware	body		framed green figure			1	
1036	Q 19.3.1	majolica-Guatemalan Variant A	flat ware	body		green			1	
1037	Q 19.3.1	majolica-Guatemalan Variant A	bowl	annular base		yellow band, black frame			1	
1038	Q 19.3.1	majolica-Guatemalan Variant A	flat ware	body		green, black stripe			1	
1039	Q 19.2.2	majolica-Guatemalan Variant C	hollow ware	body		green			1	
1040	Q 19.3.1	majolica-Guatemalan Variant B	cup-dentilasse	rim		green rim			1	
1041	Q 19.3.1	majolica-Guatemalan Variant A	plate	rim		green rim, yellow band, black stripe	flat rim		1	
1042	Q 19.3.1	majolica-Guatemalan Variant A	flat ware	body		black stripe, yellow			1	
1043	Q 19.3.1	majolica-Guatemalan Variant B	flat ware	body		green, yellow			1	
1044	Q 19.3.1	majolica-Guatemalan Variant C	flat ware	body		yellow			1	
1045	Q 19.3.1	majolica-Guatemalan Variant A	hollow ware	rim		green curve	interior beveled rim		1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
1046	Q 19.3.1	majolica-Guatemalan Variant C		body		plain			1	
1047	Q 19.3.1	majolica-Guatemalan Variant C	flat ware	body		yellow, green, brown stripe			1	
1048	Q 19.3.1	majolica-Guatemalan Variant B	flat ware	body		yellow, black stripe			1	
1049	Q 10.4	majolica-Guatemalan Variant A	hollow ware	body with strap handle		black			1	
1050	Q 10.4	majolica-Guatemalan Variant A	flat ware	rim		green			1	
1051	Q 10.4	majolica-Guatemalan Variant A	cup	rim		diagonal green band	interior beveled rim		1	
1052	Q 10.4	majolica-Guatemalan Variant A	flat ware	body		yellow, black stripe			1	
1053	Q 10.4	majolica-Guatemalan Variant A		body		green, black stripe			1	
1054	Q 10.4	majolica-Guatemalan Variant A		body		green dot			1	
1055	Q 10.4	majolica-Guatemalan Variant B	flat ware	body		green dot			2	
1056	Q 10.4	majolica-Guatemalan Variant B	hollow ware	body		green			2	cockspur
1057	Q 10.4	majolica-Guatemalan Variant B	flat ware	body		yellow, black stripe			1	
1058	Q 10.4	majolica-Guatemalan Variant B	hollow ware	body		green			1	
1059	Q 10.4	majolica-Guatemalan Variant B	hollow ware	body		green, brown stripe			1	
1060	Q 10.4	majolica-Guatemalan Variant B	hollow ware	body		brown			1	
1061	Q 10.4	majolica-Guatemalan Variant B	flat ware	body		green arcs			1	
1062	Q 10.4	majolica-Guatemalan Variant B	cup	rim		green	interior beveled rim		1	
1063	Q 10.4	majolica-Guatemalan Variant B		body		plain			1	
1064	Q 10.4	majolica-Guatemalan Variant B		body		plain			1	
1065	Q 10.4	majolica-Guatemalan Variant B	cup	rim		green dots, brown			1	
1066	Q 10.4	majolica-Columbian Plain	bowl	annular base		plain		10 cm	1	
1067	Q 10.4	majolica-Guatemalan Variant A	bowl	annular base		plain			1	
1068	Q 10.4	majolica-Guatemalan Variant C	cup	rim		green	interior beveled rim		1	
1069	Q 10.4	majolica-Guatemalan Variant C	flat ware	body		yellow, brown			1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
1070	Q 10.4	majolica-Guatemalan Variant C		body		plain			1	
1071	Q 10.4	majolica-Guatemalan Variant C	hollow ware	body		green			1	
1072	Q 10.4	majolica-Guatemalan Variant C	flat ware	body		wavy green band			1	
1073	Q 10.4	majolica-Guatemalan Variant C	flat ware	rim		green rim band, black stripe	interior beveled rim		1	
1074	Q 10.4	majolica-Guatemalan Variant C		body		plain			1	
1075	Q 10.4	majolica-Guatemalan Variant C	hollow ware	body		yellow			1	
1076	Q 10.4	majolica-Guatemalan Variant C	flat ware	body		black stripe, yellow			1	
1077	Q 10.4	majolica-Guatemalan Variant C	hollow ware	body		green			1	
1078	Q 10.4	majolica-Guatemalan Variant C	cup	rim		green, brown stripe			1	
1079	Q 10.4	majolica-Guatemalan Variant C	flat ware	rim		green rim, brown stripe			1	
1080	Q 10.4	majolica-Guatemalan Variant B		body		plain			1	
1081	Q 10.4	majolica-Guatemalan Variant C	flat ware	annular base		green			1	
1082	Q 19.1.1	majolica-Guatemalan Variant B	hollow ware	body		blue			1	
1083	Q 19.1.1	majolica-Guatemalan Variant A	hollow ware	body		brown			1	
1084	Q 19.1.1	majolica-Guatemalan Variant A	plate	cavetto		yellow band, black stripe, green curve			1	
1085	Q 19.1.1	majolica-Guatemalan Variant A	flat ware	body		yellow			1	
1086	Q 19.1.1	majolica-Guatemalan Variant A	flat ware	body		green			1	
1087	Q 19.1.1	majolica-Guatemalan Variant A	hollow ware	body		brown			1	
1088	Q 19.1.1	majolica-Guatemalan Variant A	flat ware	body		green			1	
1089	Q 19.1.1	majolica-Guatemalan Variant B		strap handle		green			1	
1090	Q 19.1.1	majolica-Guatemalan Variant B		body		plain			1	
1091	Q 19.1.1	majolica-Columbia Plain		body		plain			1	
1092	Q 19.1.1	majolica-Guatemalan Variant B	flat ware	body		yellow			1	
1093	Q 19.1.1	majolica-Guatemalan Variant C	flat ware	body		black stripe, green			1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
1094	Q 19.1.1	mjoika-Guatemalan Variant C	plate	cavetto		yellow band			1	
1095	Q 19.1.2	mjoika-Guatemalan Variant A	hollow ware	body		black stripe, yellow			1	
1096	Q 19.1.2	mjoika-Guatemalan Variant A	cup	annular base		green			1	
1097	Q 19.1.2	mjoika-Guatemalan Variant A	flat ware	body		green arc			1	
1098	Q 19.1.2	mjoika-Guatemalan Variant A	flat ware	body		green wavy band, yellow			1	
1099	Q 19.1.2	mjoika-Guatemalan Variant A	plate	cavetto		brown stripe			1	
1100	Q 19.1.2	mjoika-Guatemalan Variant A	flat ware	body		green wavy band			1	
1101	Q 19.1.2	mjoika-Guatemalan Variant A	flat ware	body		green			1	
1102	Q 11.1	mjoika-Guatemalan Variant A		body		plain			1	
1103	Q 12.1	mjoika-Panama Polychrome A	flat ware	body		brown stripes, yellow stripe			1	
1104	Q 12.1	mjoika-Guatemalan Variant C	flat ware	body		green wavy band			1	
1105	Q 12.1	mjoika-Guatemalan Variant C	bowl	rim		plain		20 cm	1	
1106	Q 12.1	mjoika-Guatemalan Variant C		body		plain			1	
1107	Q 12.1	mjoika-Guatemalan Variant C	flat ware	body		yellow, black stripe, green			1	
1108	Q 12.1	mjoika-Guatemalan Variant B	hollow ware	body		green stripe			1	
1109	Q 12.1	mjoika-Guatemalan Variant B	hollow ware	body		green, brown			1	
1110	Q 12.1	mjoika-Guatemalan Variant B		body		parallel green bands			1	
1111	Q 12.1	mjoika-Guatemalan Variant B	hollow ware	body		brown			1	
1112	Q 12.2	mjoika-Guatemalan Variant A	plate	cavetto		yellow band, brown frame, green			1	
1113	Q 12.3	mjoika-Columbia Plain	plate	cavetto		plain			1	
1114	Q 2	mjoika-Guatemalan Variant B	flat ware	body		yellow band, brown stripes, green			1	
1115	Q 2	mjoika-Panama Blue on White	flat ware	body		stripe			1	
1116	Q 2	mjoika-Guatemalan Variant A	plate	annular base		yellow figure, black frame			1	
1117	Q 2.3.1	mjoika-Guatemalan Variant A	bowl	annular base		wavy green band, yellow		6 cm	1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
1118	Q2.4.2	majolica-Guatemalan Variant A	flat ware	body, base		green			2	cockspurs
1119	Q2	majolica-Guatemalan Variant B		body		plain			1	
1120	Q2.1.3	majolica-Guatemalan Variant C	hollow ware	body		green curve			1	
1121	Q2.4.2	majolica-Guatemalan Variant A		body		plain			1	
1122	Q2.5.1	majolica-Guatemalan Variant A	flat ware	body		green curve			1	
1123	Q2.5.1	majolica-Guatemalan Variant A	flat ware	rim		green rim band, yellow	interior beveled rim		1	
1124	Q3.2.1	majolica-Guatemalan Variant A	hollow ware	handle		green			1	
1125	Q3.2.1	majolica-Guatemalan Variant B	hollow ware	body		green			1	
1126	Q3.2.1	majolica-Guatemalan Variant A	flat ware	rim		green	rounded rim		1	
1127	Q3.2.1	majolica-Sevilla Blue on White	hollow ware	body		dot, band			1	
1128	Q3.2.1	majolica-Columbian Plain		body		plain			1	
1129	Q5	majolica-Guatemalan Variant C		body		plain			1	
1130	Q5	majolica-Guatemalan Variant B		body		plain			1	
1131	Q5	majolica-Guatemalan Variant C	hollow ware	body		brown stripe			1	
1132	Q6	majolica-Guatemalan Variant B		body		plain			1	
1133	Q7	majolica-Guatemalan Variant A	bowl	annular base		yellow band, black stripe		5 cm	1	
1134	Q7	majolica-Guatemalan Variant B		body		yellow band, black stripe			1	
1135	Q8	majolica-Panama Plain		body		plain			3	
1136	Q8	majolica-Guatemalan Variant B	hollow ware	body		blue dot			1	
1137	Q9	majolica-Guatemalan Variant C	plato	cavetto		yellow band			1	
1138	Q9	majolica-Guatemalan Variant B	flat ware	body		blue dots			1	
1139	Q2.3.1	majolica-Guatemalan Variant A	flat ware	annular base		green, brown stripes, yellow		7 cm	1	
1140	Q10.4.1	majolica-Guatemalan Variant C	bowl	body		wavy black stripe, wavy green band, black stripe, yellow band			1	
1141	Q7	majolica-Guatemalan Variant B		body		plain			1	
1142	Q10.4.1	Mehdo		body		plain			1	
1143	Q2	majolica-Guatemalan Variant A	flat ware	rim		green			1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
1144	Q2	majolica-Guatemalan Variant B	flat ware	rim		yellow			1	
1145	Q10.4	majolica-Guatemalan Variant A	recurved jar	rim, body		brown stripe, green rim		20 cm	3	
1146	Q10.4	majolica-Guatemalan Variant C	hollow ware	body		yellow band, brown stripe			2	
1147	Q10.4	majolica-Guatemalan Variant B	cup	rim, body		green and brown stencily			4	
1148	Q10.4.1	green lead-glazed		body		green			1	
1149	Q10.4	majolica-Guatemalan Variant A		strap handle		green			1	
1150	Q10.4	majolica-Guatemalan Variant A	hollow ware	body		green, yellow, black band			1	
1151	Q10.4	majolica-Guatemalan Variant A	bowl	annular base		green wavy brown, black stripes		6 cm	1	
1152	Q10.4	majolica-Guatemalan Variant A	flat ware	body		yellow, black stripes, green			1	
1153	Q10.4	majolica-Guatemalan Variant A	plate	carveto		yellow band, black bands			1	
1154	R80.1.1	majolica-Guatemalan Variant B	flat ware	body		green, brown framed yellow figure			1	
1155	R80.1.1	majolica-Guatemalan Variant B	plate	rim		yellow rim band, black stripe			1	
1156	R80.1.1	majolica-Columbia Plain		body		plain			1	
1157	R80.1.1	majolica-Guatemalan Variant B	hollow ware	body		green			1	
1158	R80.1.1	majolica-Panama Blue on White	bowl	annular base					1	
1159	R80.1.1	majolica-Guatemalan Variant C	flat ware	body		yellow			2	
1160	R80.1.1	majolica-Guatemalan Variant C		body		plain			1	
1161	R80.1.1	majolica-Guatemalan Variant C	flat ware	body		green curve, yellow			1	
1162	R80.1.1	majolica-Guatemalan Variant B	flat ware	rim		yellow rim band framed, yellow figure, black frame			1	
1163	R80.1.1	majolica-Guatemalan Variant C	hollow ware	body		brown			1	
1164	R80.1.1	majolica-Guatemalan Variant C	flat ware	body		green			1	
1165	R80.1.2	majolica-Guatemalan Variant C	flat ware	body		green			1	
1166	R80.2.1	majolica-Guatemalan Variant A		rim		green rim, yellow band, brown stripe			1	
1167	R80.2.1	majolica-Guatemalan Variant A	plate	rim, cavetto, body		green rim, yellow, wavy green band	flat rim		4	cockspur
1168	R80.2.1	majolica-Guatemalan Variant A	hollow ware	body		black stripe			1	

Table Continues

vessel #	lot	ware	form	vessel part	vial description	decoration	rim description	diameter	# of sherds	other comments
1169	R80.2.1	majolica-Guatemalan Variant A	flat ware	body		black, green			1	
1170	R80.2.1	majolica-Guatemalan Variant A	plato	cavetto		yellow band, brown stripe			1	
1171	R80.2.1	majolica-Guatemalan Variant A	flat ware	body		green, black frame			1	
1172	R80.2.1	majolica-Guatemalan Variant A	flat ware	body		green			1	
1173	R80.2.1	majolica-Guatemalan Variant A	flat ware	body		drippy brown, yellow			1	
1174	R80.2.1	majolica-Guatemalan Variant C	flat ware	body		black stripe			1	
1175	R80.2.1	majolica-Guatemalan Variant A	flat ware	body		green			1	
1176	R80.2.1	majolica-Guatemalan Variant B	flat ware	body		yellow figure, black frame			1	
1177	R80.2.1	majolica-Guatemalan Variant B	flat ware	rim		yellow rim band			1	
1178	R80.2.1	majolica-Guatemalan Variant B	plate	rim		yellow rim band			1	
1179	R80.2.1	majolica-Guatemalan Variant C		body		yellow			1	
1180	R80.3.1	majolica-Guatemalan Variant A	plate	cavetto		yellow band, black stripe, green			1	
1181	R80.3.1	majolica-Guatemalan Variant A		handle		green, yellow			1	
1182	R80.3.1	majolica-Guatemalan Variant A	flat ware	body		yellow, black stripe			1	
1183	R80.3.1	majolica-Guatemalan Variant C	flat ware	body		green, black arcs			1	cockspur
1184	R80.3.1	majolica-Guatemalan Variant A	flat ware	body		green			1	
1185	R80.3.1	majolica-Guatemalan Variant C	flat ware	body		green			1	
1186	R80.4.1	majolica-Guatemalan Variant A	flat ware	body		green band			1	
1187	R80.4.1	majolica-Guatemalan Variant B	bowl	annular base		plain		8 cm	1	
1188	R80.4.1	majolica-Guatemalan Variant C	flat ware	body		green			1	
1189	R80.5.1	majolica-Guatemalan Variant A	flat ware	body		green			1	
1190	R80.5.1	majolica-Guatemalan Variant C		body		plain			1	
1191	R80.5.1	majolica-Guatemalan Variant C	flat ware	body		yellow band			1	
1192	R80.7.1	majolica-Guatemalan Variant A	flat ware	body		green			1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
1193	R80.8.1	majolica-Guatemalan Variant A	bowl	body		yellow band, black stripe, green stripe			1	
1194	R80.8.1	majolica-Guatemalan Variant B	bowl	annular base		plain		8 cm	1	
1195	R80.8.1	majolica-Guatemalan Variant B	flat ware	body		yellow figure, black frame			1	
1196	R80.8.1	majolica-Guatemalan Variant B		body		plain			1	
1197	R80.8.1	majolica-Columba Plain		body		plain			1	
1198	R80.8.1	majolica-Mexico City Fine Grade	bowl	annular base		plain		8 cm	1	
1199	R80.8.1	majolica-Guatemalan Variant C	hollow ware	body		green			1	
1200	R80.9.1	majolica-Guatemalan Variant A	flat ware	body		green			1	
1201	R80.9.1	majolica-Guatemalan Variant A	flat ware	body		green			1	
1202	R80.9.1	majolica-Guatemalan Variant A	flat ware	body		yellow, green			1	
1203	R90.1.1	majolica-Guatemalan Variant A	plate	cavetto		yellow band, green, brown figures			1	
1204	R90.1.1	majolica-Guatemalan Variant A	hollow ware	body		green			1	
1205	R90.1.2	Testical		body		incised			1	
1206	R90.1.2	white ware	flat ware	body		red vegetative transfer print			1	
1207	R90.1.2	majolica-Guatemalan Variant A	hollow ware	body		brown			1	
1208	R90.1.2	majolica-Guatemalan Variant A		body		plain			1	
1209	R71	majolica-Guatemalan Variant B	bowl	body		blue stripes			1	
1210	R88.5.1	majolica-Guatemalan Variant B	flat ware	body		blue			1	
1211	R34.1.2	majolica-Sevilla Blue on White	flat ware	body		plain			1	
1212	R1	majolica-Guatemalan Variant B		body		black wavy stripe, yellow band, green			1	
1213	R1	majolica-Guatemalan Variant A	hollow ware	body		green			1	
1214	R1	majolica-Guatemalan Variant A		body		plain			1	
1215	R1.1.1	majolica-Guatemalan Variant A	bowl	body		black			1	
1216	R1.2.1	majolica-Guatemalan Variant A	hollow ware	body		green, black stripe			1	
1217	R1.2.1	majolica-Guatemalan Variant A	bowl	body		green, yellow band, brown stripe			1	
1218	R1.1.1	majolica-Guatemalan Variant A		strap handle		black and green			1	

Table Continues

vessel #	bot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
1219	R3	majolica-Guatemalan Variant A	flat ware	body		green curve, yellow			1	
1220	R4	majolica-Guatemalan Variant A	flat ware	body		green			1	
1221	R8	majolica-Guatemalan Variant A	hollow ware	body		green			1	
1222	R1.2.1	majolica-Guatemalan Variant B	flat ware	body		green, black stripe, yellow			1	
1223	R9	White	flat ware	rim					1	
1224	R9	majolica-Guatemalan Variant B	hollow ware	body		blue frond			1	
1225	R9	majolica-Guatemalan Variant B		body		plain			1	
1226	R9	majolica-Guatemalan Variant B	bottle	body		green framed band, wavy black stripe			2	cockspur
1227	R9/R9.1	majolica-Guatemalan Variant B	hemispherical bowl	rim, body		plain	direct rim	35 cm	5	the sherd with three pieces glued together is from R9, the other 4 are from R9.1.1
1228	R9.1.1	majolica-Guatemalan Variant A	flat ware	rim		green rim, yellow	interior beveled pie crust rim		1	
1229	R9	majolica-Guatemalan Variant B	bowl	annular base		yellow figure framed			1	
1230	R9.1.1	majolica-Guatemalan Variant A	plate	carved		yellow band, black stripe			1	
1231	R9.1.1	majolica-Guatemalan Variant A	plate	rim		green rim, yellow band	interior beveled rim		1	
1232	R9.1.1	majolica-Guatemalan Variant A	bowl	body		green			1	
1233	R9.1.1	majolica-Guatemalan Variant A	flat ware	body		green			1	
1234	R9.1.1	majolica-Guatemalan Variant A	hollow ware	handle		green figure framed			1	
1235	R9.1.1	majolica-Guatemalan Variant A	hollow ware	body		yellow band, black wavy stripe			1	
1236	R9.1.1	majolica-Guatemalan Variant A	hollow ware	body		green, black stripe			1	
1237	R9.1.1	majolica-Guatemalan Variant A	flat ware	body		brown wavy stripe, yellow			1	
1238	R9.1.1	majolica-Guatemalan Variant B		body		green fronds			1	
1239	R9.1.1	majolica-Guatemalan Variant A	flat ware	body		green			2	
1240	R9.1.1	majolica-Guatemalan Variant A	flat ware	body		green curve			1	
1241	R9.1.1	majolica-Guatemalan Variant B	hollow ware	body		yellow figure framed			1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
1242	R9.1.1	majolica-Guatemalan Variant C	bowl	body		wavy, black stripe, yellow band, green			1	
1243	R9.1.1	majolica-Guatemalan Variant C		annular base		plain			1	
1244	R9.1.2	majolica-Guatemalan Variant A	plato	cavetto		green			1	
1245	R9.1.2	majolica-Guatemalan Variant A	plato	cavetto		yellow band, black stripe			1	
1246	R9.1.2	majolica-Guatemalan Variant A	hollow ware	body		green, black stripe			1	
1247	R10	majolica-Guatemalan Variant B		body		plain			1	
1248	R10	majolica-Guatemalan Variant B	plato	rim		brown stripes		20 cm	1	
1249	R24	majolica-Guatemalan Variant A	plato	rim		green rims, yellow band, black stripe, green	flat rim		1	
1250	R17	majolica-Guatemalan Variant A	plato	cavetto		yellow band, green, black stripe			1	
1251	R17.1.1	majolica-Guatemalan Variant B	flat ware	body		yellow and green figure framed			1	
1252	R19	majolica-Guatemalan Variant C	flat ware	body		green			1	
1253	R21	white ware		body		plain			1	
1254	R28	majolica-Sevilla White		body		plain			1	
1255	R17.1.1	lead-glazed red ware	hollow ware	body		green			2	
1256	R24	majolica-Guatemalan Variant C	small hemispherical cup	rim		green, black stripe, yellow rim			1	
1257	R25	majolica-Guatemalan Variant A		body		plain			1	
1258	R34	majolica-Guatemalan Variant A	flat ware	body		green			2	
1259	R27	majolica-Guatemalan Variant B	flat ware	body		green curve			1	
1260	R24	majolica-Guatemalan Variant A	hollow ware	body		yellow framed figure			1	
1261	R29	majolica-Guatemalan Variant A		body		plain			1	
1262	R32	majolica-Guatemalan Variant A		body		plain			1	
1263	R34.1.3	majolica-Guatemalan Variant C	flat ware	body		green dot			1	
1264	R34	majolica-Guatemalan Variant A	flat ware	body		yellow			1	
1265	R34.1.1	majolica-Guatemalan Variant A	flat ware	body		yellow, green			1	
1266	94-3/2/87	white ware		body		plain			1	
1267	R34.1.1	majolica-Guatemalan Variant B	plato	rim		yellow band, black stripe, yellow figure framed	rounded rim		1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
1268	R34.1.2	majolica-Guatemalan Variant B	flat ware	outflaring rim		yellow			1	
1269	R38	majolica-Guatemalan Variant B	bowl	annular base		green figure framed			1	
1270	R35	majolica-Guatemalan Variant B		strap handle		blue			1	
1271	R35	majolica-Guatemalan Variant A	hollow ware	body		blue dot			1	
1272	R35	porcelain		annular base		plain			1	
1273	R37	majolica-Guatemalan Variant A		body		plain			1	
1274	R44	majolica-Guatemalan Variant A		rim		green band, black stripe	interior beveled rim		1	
1275	R44	majolica-Guatemalan Variant C	flat ware	body		green curve, black stripe			1	
1276	R45	majolica-Guatemalan Variant B	flat ware	body		green fronds, black stripe			1	
1277	R45	majolica-Guatemalan Variant B	plato	cavetto		yellow band			1	
1278	R45	majolica-Guatemalan Variant B	bowl	annular base		yellow figure framed			1	
1279	R46	majolica-Guatemalan Variant C	plato	cavetto		yellow band, black stripe, wavy			1	
1280	R47	A	flat ware	body		purple, blue			1	
1281	R50	majolica-Guatemalan Variant A		body		plain			1	
1282	R46	majolica-Guatemalan Variant A	flat ware	body		green wavy band			1	
1283	R50	majolica-Guatemalan Variant A		body		plain			1	
1284	R50	majolica-Guatemalan Variant A	hollow ware	body		green			1	
1285	R51	majolica-Guatemalan Variant A	flat ware	body		yellow			1	
1286	R51	majolica-Guatemalan Variant C		strap handle		green			1	
1287	R52	majolica-Guatemalan Variant B	hollow ware	body		green			1	
1288	R54.1.1	unidentified	large storage vessel	body		specter red			1	
1289	R51	majolica-Guatemalan Variant A	plato	cavetto		yellow band, wavy green band, black stripe			1	
1290	R51	porcelain		handle		plain			1	
1291	R53	majolica-Indígena Remita	plato	rim		brown			1	
1292	R53	Sgrafitto	flat ware	body					1	
1293	R69	majolica-Guatemalan Variant A	(open) large plato/bucón	body		green dot, blue framed, yellow dot			2	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
1294	R66	majolica-Guatemalan Variant A	plato	rim		yellow band, green wavy band, brown stripe	flat rim	20 cm	1	
1295	R66	majolica-Guatemalan Variant A		body		plain			1	
1296	R67	majolica-Guatemalan Variant A		body		plain			1	
1297	R68	majolica-Guatemalan Variant C	hollow ware	body		brown-yellow, green			1	
1298	R64	majolica-Guatemalan Variant B	flat ware	body		yellow			1	
1299	R70	majolica-Guatemalan Variant A	flat ware	body		black stripe			1	
1300	R70	majolica-Guatemalan Variant A	flat ware	body		green			1	
1301	R70	majolica-Guatemalan Variant B	plato	body		black framed yellow figure			1	
1302	R70	majolica-Guatemalan Variant C	bottle	body		rummy brown stripe, yellow band	rounded rim		1	
1303	R70.1.1	majolica-Guatemalan Variant A	hollow ware	body		green dot			1	
1304	R70.1.1	lead-glazed redware		body		plain			1	
1305	R70.1.1	majolica-Columbian Plain		body		plain			1	
1306	R70.1.2	majolica-Columbian Plain		body		plain			1	
1307	R70.1.2	majolica-Guatemalan Variant A		body		plain			1	
1308	R70.1.2	majolica-Guatemalan Variant A	flat ware	body		green			1	
1309	R71/R77	majolica-Guatemalan Variant A		body		plain			1	
1310	R71	majolica-Guatemalan Variant A	flat ware	body		yellow, black			1	
1311	R71	porcelain		body		plain			1	
1312	R72	majolica-Guatemalan Variant B	flat ware	body		green front			2	
1313	R72	majolica-Guatemalan Variant A	plato	cavetto		blue band, green			1	
1314	R72	majolica-Guatemalan Variant A	flat ware	body		green			1	
1315	R72	majolica-Guatemalan Variant A	flat ware	body		green			1	
1316	R72	lead-glazed earthenware	escudilla	body		green, yellow dots			1	
1317	R72	lead-glazed redware		body		plain			1	
1318	R74	majolica-Guatemalan Variant A	bowl	annular base		green band			1	
1319	R75	majolica-Guatemalan Variant B	flat ware	body		yellow figure, black frame			1	
1320	R75	majolica-Guatemalan Variant A		body		plain	direct rim		1	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
1321	R75	majolica-Guatemalan Variant A	flat ware	body		green			1	
1322	R75	majolica-Guatemalan Variant C	flat ware	body		yellow band, green			1	
1323	R77	majolica-Guatemalan Variant A	flat ware	annular base		green wavy line			1	
1324	R77	majolica-Guatemalan Variant A	hollow ware	body		green			1	
1325	R77	lead-glazed redware	flat base	body		plain			1	
1326	R78	Svatow porcelain	platter	body		crane motif			1	
1327	R80.1.1	majolica-Guatemalan Variant A	flat ware	rim		green rim, yellow band, brown frame	interior beveled rim		1	
1328	R80.1.1	majolica-Guatemalan Variant A	bowl	body, annular base		green, yellow			2	
1329	R80.1.1	majolica-Guatemalan Variant A	bowl	body, annular base		plain			1	
1330	R80.1.1	majolica-Guatemalan Variant A	bowl	annular base		yellow			1	
1331	R80.1.1	majolica-Guatemalan Variant A	bowl	annular base		green			1	
1332	R80.1.1	majolica-Guatemalan Variant A	cup or bowl	rim		green rim, yellow band	interior beveled rim		1	
1333	R80.1.1	majolica-Guatemalan Variant A		body		plain			1	
1334	R80.1.1	majolica-Guatemalan Variant A	flat ware	body		green framed			1	
1335	R80.1.1	majolica-Guatemalan Variant A	flat ware	body		green			1	
1336	R80.1.1	majolica-Guatemalan Variant A	flat ware	body		green curve			1	
1337	R80.1.1	majolica-Guatemalan Variant A	flat ware	body		green, black stripe			1	
1338	R80.1.1	majolica-Guatemalan Variant A	flat ware	body		green			1	
1339	R80.1.1	majolica-Guatemalan Variant B	bowl	annular base		plain		7 cm	1	cockspur
1340	R80.1.1	majolica-Guatemalan Variant B	flat ware	body		green wavy band			1	
1341	R80.1.1	majolica-Guatemalan Variant A	hollow ware	body		yellow band, black wavy stripe			1	
1342	94.3/2/5	white ware	hollow ware	body		annular (teal, white, pink)			1	
1343	94.3/2/1	white ware	cup	body		plain			1	
1344	94.3/2/12	white ware	rim	body		annular (dark, pink)			1	
1345	94.3/2/84	white ware	hollow ware	body		plain			1	
1346	94.3/2/84	white ware	hollow ware	body		plain			1	
1347	94.3/2/83	white ware	plate	body		plain			1	maker's mark
1348	94.3/2/83	white ware		body		plain			1	
1349	94.3/2/17	white ware		body, annular base		plain			2	

Table Continues

vessel #	lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
1350	94-3/2/88	whiteware	flat or figurine			plain			1	
1351	94-3/2/88	whiteware		body		plain			1	
1352	94-3/2/88	whiteware		body		plain			1	
1353	94-3/2/88	whiteware	flat ware	body		plain			1	
1354	94-3/2/86	whiteware	plate	body, rim		hand-painted blue, plain			3	
1355	94-3/2/86	porcelain		rim		molded			1	
1356	94-3/2/85	whiteware	hollow ware	rim		hand-painted (Adams)			1	
1357	94-3/2/17	pearlware		body		molded, plain			1	
1358	94-3/2/88	pearlware	cup	rim		plain			1	
1359	94-3/2/85	whiteware	flat ware	base		plain			1	
1360	94-3/2/85	whiteware	hollow ware	base		plain			1	
1361	94-3/2/81	whiteware		body		annular (blue)			1	
1362	94-3/2/81	pearlware	cup	base		plain		6 cm	1	
1363	94-3/2/81	pearlware	flat ware	body		purple transfer print, plain			2	
1364	94-3/2/81	pearlware	bowl	rim		purple landscape transfer print			1	
1365	94-3/2/86	whiteware	flat ware	body, rim		plain			2	
1366	94-3/2/86	pearlware	flat ware	body		purple transfer print			1	
1367	94-3/2/81		plate	annular base		flow blue			1	
1368	94-3/2/86	pearlware		body		plain			1	
1369	94-3/2/81	whiteware	hollow ware	body		green stencil			1	
1370	94-3/2/81	whiteware				green, yellow, and brown floral stencil			1	
1371	94-3/2/81	whiteware	flat ware	body		hand-painted floral Adams			1	
1372	94-3/2/81	whiteware	flat ware	body		annular (blue)			1	
1373	94-3/2/81	pearlware	hollow ware	body		incised annular			1	
1374	94-3/2/81	whiteware	hollow ware	body		hand-painted floral			1	
1375	94-3/2/81	whiteware	hollow ware	body		brown transfer print			1	
1376	94-3/2/81	whiteware	brimmed plate/bowl	body		annular (blue)			1	
1377	94-3/2/81	pearlware	cup	rim		annular (black, red, blue, red)			1	
1378	94-3/2/81	whiteware	hollow ware	body		plain			1	
1379	94-3/2/81	whiteware		body, annular base		plain			2	
1380	94-3/2/81	whiteware	brimmed plate	rim		hand-painted red			1	
1381	94-3/2/81	whiteware	hollow ware	body		plain			1	
1382	94-3/2/81	whiteware		body		plain			2	
1383	94-3/2/81	whiteware		body, rim		red landscape transfer print			2	
1384	Q57	whiteware	cup	rim		blue transfer print (broad)			1	
	94-3/2	majolica-Columbia Plain							17	
	94-3/2	majolica-Sevilla White							2	
	94-3/2	majolica-Yoyal Blue on White							2	
	94-3/2	majolica-Panama Blue on White							11	
	94-3/2	A							4	
	94-3/2	majolica-Panama Polychrome							9	
	94-3/2	majolica-Panama Plain								
	94-3/2	majolica-Guatemalan Variant A				flaminate designs on all			180	

Table Continues

vessel #/lot	ware	form	vessel part	wall description	decoration	rim description	diameter	# of sherds	other comments
94-3/2	mayolca-Guatemalan Variant B				lustrate designs on all			20	
94-3/2	mayolca-Guatemalan Variant C				lustrate designs on all			33	
94-3/2	mayolca-Indigena ware							1	
1385 94-3/2	coarse earthenware	hemispherical bowl							
1386 94-3/2	coarse earthenware	hemispherical bowl							
1387 94-3/2	coarse earthenware	hemispherical bowl							
1388 94-3/2	coarse earthenware	hemispherical bowl							
1389 94-3/2	coarse earthenware	hemispherical bowl							
1390 94-3/2	coarse earthenware	hemispherical bowl							
1391 94-3/2	coarse earthenware	hemispherical bowl							
1392 94-3/2	coarse earthenware	hemispherical bowl							
1393 94-3/2	coarse earthenware	hemispherical bowl							
1394 94-3/2	coarse earthenware	straight sided bowl							

APPENDIX B

MAJOLICA TYPES COMPARED BY LOCATION

majolica types compared by location (vessels)															
	Guatemalan Polychrome Variant A	Guatemalan Polychrome Variant B	Guatemalan Polychrome Variant C	Panama Plain	Panama Polychrome A	Panama Blue on White	Puebla Blue on White	Columbia Plain	Sevilla Blue on White	Sevilla Blue on Blue	Sevilla White	Mexico City Fine Grade	San Luis Mexico City Fine Grade	Indigena ware	Yayal Blue on White
Q	376	220	152	4	7	6	3	19	3	1	1	2	1	1	0
%	79.49	84.62	84.92	100	87.5	75	100	82.61	75	50	50	66.67	50	50	0
R	97	40	25	0	1	2	0	4	1	1	1	1	0	1	0
%	20.51	15.38	13.97	0	12.5	25	0	17.39	25	50	50	33.33	50	50	0
Church	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0
%	0	0	1.11	0	0	0	0	0	0	0	0	0	0	0	0

majolica types compared by location (sherds)

	Guatemalan Polychrome Variant A	Guatemalan Polychrome Variant B	Guatemalan Polychrome Variant C	Panama Plain	Panama Polychrome A	Panama Blue on White	Puebla Blue on White	Columbia Plain	Sevilla Blue on White	Sevilla Blue on Blue	Sevilla White	Mexico City Fine Grade	San Luis Mexico City Fine Grade	Indigena Ware	Yayal Blue on White
Q	342	180	125	6	8	8	3	19	3	1	1	2	1	1	0
%	56.25	76.6	64.43	40	61.54	38.1	100	47.5	50	50	25	66.67	100	33.33	0
R	86	35	34	0	1	2	0	17	1	1	1	1	0	1	0
%	14.14	14.89	17.53	0	7.69	9.52	0	42.5	16.67	50	25	33.33	0	33.33	0
Church	180	20	35	9	4	11	0	4	2	0	2	0	0	1	2
%	29.61	8.51	18.04	60	30.77	52.38	0	10	33.33	0	50	0	0	33.33	100

APPENDIX C

NUMBER OF VESSELS OF EACH TYPE COMPARED BY LOCATION

Clara	Duro	Panteken brown	Terbo	Rumanto	Panteken plain	Cumbo	Teskero plain	olive jar	Catalina	Number of Vessels of Each Type Computed by Location														
										lead-glazed	lead-glazed	lead-glazed	green lead-glazed	Spanish lead-glazed	Medula	Technical	mijolca	whiteware	stoneware	pearlware	porcelain	unidentified	total	
hemispherical bowl	9	2	15	5	9	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	50
straight-sided bowl	0	0	1	0	14	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	9	16
other bowl	18	0	6	0	11	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	2	0	40	4
cup	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	0	0	4
urna	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
jarra	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
bottle	13	0	3	1	0	3	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	21	0
pitcher	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
jar	2	1	1	1	30	1	1	19	0	0	0	0	0	0	0	0	0	0	0	0	0	0	56	0
basin	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0
pocho	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
huevo	1	0	0	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4	0
almoho	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
escarola	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
sick vessel	0	2	0	0	24	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	26	0
olla	0	0	0	0	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6	0
corral	0	2	0	1	22	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	27	0
mijolca	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
inbowware	2	0	0	0	0	2	1	0	0	0	0	0	0	0	0	0	0	9	0	1	1	0	16	0
plato	3	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	3	0	0	0	1	8	0
plater	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	0
barware	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6	0	2	1	0	9	0
finware	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
candero	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
bl	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
effigy	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0
unidentified	9	2	5	2	35	2	6	0	0	0	2	0	0	0	0	0	0	12	0	2	2	0	81	0
open forms	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	13	0
closed forms	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0
other	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
total	59	9	31	10	171	7	9	19	1	1	2	1	0	0	0	2	34	1	9	6	0	11	383	0

Table Continues

Q	Date	Number of Vessels of Each Type Compared by Location																							total
		pantheon brown	tecob	Raminto	Pantheon plain	Camb	Tekson plain	late pr	Culbun	Ayotzin	head-glazed red	head-glazed white	head-glazed white	green head-glazed	Spanish head-glazed	Makto	Tekob	myitka	inlaid	stone	pearl	porcelain	unidentified		
benz-pictal bowl	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
straight-sided bowl	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
other bowl	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	44	0	0	0	0	0	44	
cup	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	24	3	0	0	0	0	27	
ura	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	0	0	0	0	0	3	
jarra	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4	0	0	0	0	0	4	
bottle	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	13	0	0	0	0	0	13	
pitcher	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	
jar	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1	
basin	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0	0	2	
pot	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1	
benito	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	0	0	0	0	0	3	
alberto	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0	0	2	
escudilla	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0	0	2	
sack vessel	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
oil	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
cornal	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
ink-jar	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5	0	0	0	0	0	0	5	
bowls	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	113	0	0	0	1	3	117	
plato	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	164	0	0	0	0	0	164	
plater	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1	
almare	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	206	0	0	0	2	0	208	
cañero	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	0	0	0	0	0	3	
bl	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0	0	2	
effig	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
unidentified	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	183	2	0	0	2	1	195	
open forms	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	22	0	0	0	0	0	22	
closed forms	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4	0	0	0	0	0	4	
other	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
total	0	0	1	0	0	0	0	0	0	2	0	0	0	0	1	1	5	796	5	0	1	8	1	822	

Table Continues

R	Description	Number of Vessels of Each Type Counted by Location																						
		Barro	Panadero brown	Torillo	Kamundo	Panadero plain	Camba	Tadeforo plain	olive jar	Cañitas	Apolonio	lead-glazed redware	lead-glazed earthenware	lead-glazed	Spanish lead-glazed	Melillo	Triskal	ingetika	whiteware	stoneware	pearlware	porcelain	unidentified	total
R	beingsherical bowl	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
	straight-sided bowl	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	other bowl	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	19
	cup	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1
	lana	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	jarra	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	bottle	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0	0	2
	pitcher	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	jar	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
	basin	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	pocho	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	lebrillo	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	albarico	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	escudilla	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
	sack vessel	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	olla	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	comal	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	mucilaje	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	bolonware	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	24
	plato	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	21	0	0	0	0	21
plater	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1	
blower	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	71	1	0	0	0	72	
candlestro	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
kl	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
clfig	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
unidentified	0	0	0	0	0	0	0	0	0	0	0	3	0	0	0	0	1	34	1	0	0	3	42	
open forms	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	
closed forms	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	
other	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
total	0	0	0	0	0	0	0	0	0	0	4	1	0	0	0	0	1	174	2	0	0	4	187	

APPENDIX D

MAJOLICA DECORATIONS COMPARED BY TYPE

myrica decorticans compared by type (in vessels, except for the Church, which is in there)																																			
	Guatemalan Polychrome Variant A			Guatemalan Polychrome Variant B			Guatemalan Polychrome Variant C			Panama Plum		Panama Polychrome A		Panama Blue on White		Pechia Blue on White		Columbia Plum		Sevilla Blue on White		Sevilla Blue on Blues		Sevilla White		Mexico City Fine Grade		San Luis Mexico City Fine Grade		Indigena ware		Total Blue on White			
O	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%			
Ibaname	329	87.5	167	75.91	119	78.25	0	0	0	0	4	57.14	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
Ornamental	0	0	0	0	0	0	0	0	0	0	1	14.29	6	100	3	100	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
Plum	47	12.5	53	24.09	33	21.71	4	100	0	0	0	0	0	0	0	0	0	0	19	100	3	100	1	100	0	0	2	100	0	0	1	100	0	0	
Sacrificio	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
purple	0	0	0	0	0	0	0	0	0	0	2	28.57	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
total	376		220		152		4		4		7		6		3		3		19		3		1		1		2		1		1		1		
R																																			
Ibaname	82	84.54	32	80	22	88	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Ornamental	0	0	0	0	0	0	0	0	0	0	0	0	2	100	0	0	0	0	0	0	0	1	100	0	0	0	0	0	0	0	0	0	0	0	
Plum	15	15.46	8	20	3	12	0	0	0	0	0	0	0	0	0	0	0	0	4	100	0	0	0	0	0	1	100	1	100	0	0	0	0	0	
Sacrificio	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	100	0	0	
purple	0	0	0	0	0	0	0	0	0	0	1	100	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
total	97		40		25		0		0		1		2		0		4		4		1		1		1		1		1		1		1		
Church																																			
Ibaname	180	100	20	100	35	100	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Ornamental	0	0	0	0	0	0	0	0	0	0	0	0	21	100	0	0	0	0	0	0	0	2	100	0	0	0	0	0	0	0	0	0	0	0	20
Plum	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	17	100	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Sacrificio	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
purple	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
underfired	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0		
total	180		20		35		0		0		0		21		0		0		17		2		0		0		0		0		1		2		

APPENDIX E

VESSEL TYPES COMPARED BY LOCATION

APPENDIX F

VESSEL FORMS COMPARED BY MAJOLICA TYPES AND LOCATION

[illegible][illegible]

APPENDIX G

VESSEL FORMS COMPARED BY TYPE AND LOCATION

vessel forms compared by type and location																
	Total	Church	Q	R	Total	Church	Q	R	Total	Church	Q	R	Total	Church	Q	R
	coarse earthenware	coarse earthenware	coarse earthenware	coarse earthenware	mapolka	mapolka	mapolka	mapolka	refined	refined	refined	refined	refined	refined	refined	refined
	#	%	%	%	#	%	%	%	#	%	%	%	#	%	%	%
hemispherical bowls	50	50	100	0	1	0	0	0	0	0	0	1	100	0	0	0
straight-sided bowls	16	16	100	0	0	0	0	0	0	0	0	0	0	0	0	0
other bowls	37	37	100	0	64	0	0	44	68.75	20	31.25	3	3	100	0	0
cup	0	0	0	0	25	0	0	24	96	1	4	7	4	57.14	3	42.86
taza	0	0	0	0	3	0	0	3	100	0	0	0	0	0	0	0
icara	0	0	0	0	4	0	0	4	100	0	0	0	0	0	0	0
bottle	20	20	100	0	15	0	0	13	86.67	2	13.33	1	1	100	0	0
pitcher	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0
jar	56	56	100	0	1	0	0	1	100	0	0	2	2	0	0	2
basin	1	1	100	0	2	0	0	2	100	0	0	0	0	0	0	0
pocillo	0	0	0	0	1	0	0	1	100	0	0	0	0	0	0	0
lebrillo	4	4	100	0	3	0	0	3	100	0	0	0	0	0	0	0
albarello	0	0	0	0	2	0	0	2	100	0	0	0	0	0	0	0
escudilla	1	0	0	0	2	0	0	2	100	0	0	0	0	0	0	0
sack vessel	26	26	100	0	0	0	0	0	0	0	0	0	0	0	0	0
olla	6	6	100	0	0	0	0	0	0	0	0	0	0	0	0	0
conal	27	27	100	0	0	0	0	0	0	0	0	0	0	0	0	0
moldajete	5	0	0	5	0	0	0	0	0	0	0	0	0	0	0	0
hollow ware	6	5	83.33	0	136	0	0	113	83.09	23	16.91	15	11	73.33	4	26.67
plato	4	4	100	0	185	0	0	164	88.65	21	11.35	5	5	100	0	0
platter	0	0	0	0	0	0	0	0	0	0	0	3	1	33.33	1	33.33
flat ware	0	0	0	0	277	0	0	206	74.37	71	25.63	12	9	75	2	16.67
candleero	0	0	0	0	3	0	0	3	100	0	0	0	0	0	0	0
lid	0	0	0	0	2	0	0	2	100	0	0	0	0	0	0	0
effigy	1	1	100	0	0	0	0	0	0	0	0	0	0	0	0	0
undefined	72	63	87.5	5	219	2	0.91	183	83.56	34	15.53	25	16	64	5	20
open forms	11	11	100	0	23	0	0	22	95.65	1	4.35	1	1	100	0	0
closed forms	2	2	100	0	5	0	0	4	80	1	20	0	0	0	0	0
other	0	0	0	0	0	0	0	0	0	0	0	1	1	100	0	0

APPENDIX H
PIE CRUST RIMS

Pe Crust Rims																								
	Total		Church		Q		R		Total		Church		Q		R		Total		Church		Q		R	
	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%
hemispherical bowls	50	12	24	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
straight-sided bowls	16	1	6.25	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
other bowls	37	4	5.41	0	0	0	0	0	0	64	0	0	0	1	1.56	0	0	0	3	0	0	0	0	0
cup	0	0	0	0	0	0	0	0	0	25	0	0	0	1	4	0	0	0	7	0	0	0	0	0
gaza	0	0	0	0	0	0	0	0	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0
icara	0	0	0	0	0	0	0	0	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0
bottle	20	0	0	0	0	0	0	0	0	15	0	0	0	0	0	0	0	0	1	0	0	0	0	0
pitcher	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
jar	56	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0
basin	1	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
pocillo	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
lebrillo	4	0	0	0	0	0	0	0	0	3	0	0	0	2	66.67	0	0	0	0	0	0	0	0	0
albarelo	0	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
escudilla	1	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
sack vessel	26	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
olla	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
cornal	27	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
molcaxte	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
hollow ware	6	0	0	0	0	0	0	0	0	136	0	0	0	1	0.72	0	0	0	15	0	0	0	0	0
plato	4	1	25	0	0	0	0	0	0	185	0	0	0	1	0.54	0	0	0	4	0	0	0	0	0
plater	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	0	0	0	0	0
flat ware	0	0	0	0	0	0	0	0	0	277	0	0	0	4	1.44	1	0.36	0	12	0	0	0	0	0
candelero	0	0	0	0	0	0	0	0	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0
lid	0	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
effigy	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
unidentified	72	0	0	0	0	0	0	0	0	263	4	1.69	0	0	0	0	0	0	25	0	0	0	0	0
open forms	11	0	0	0	0	0	0	0	0	23	0	0	0	0	0	0	0	0	1	0	0	0	0	0
closed forms	2	0	0	0	0	0	0	0	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0
other	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0